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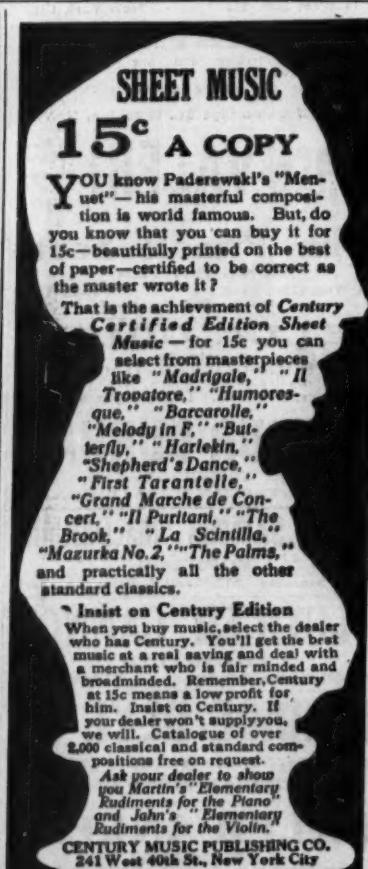
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London String Quartet, Ilse Niemack, Mary Wood Chase, Leginska, Levitzki, Lusk, Verna Lean, Singverein Society, John Charles Thomas and Augusta Cottlow, Edith Mason, Cherniavsky Trio and Roland Hayes Give Programs
—Illinois M. T. A. in Convention—Jacques Gordon Scores With Orchestra—Other News.

Chicago, Ill., December 15.—There was a wealth of musical entertainment in Chicago on last Sabbath, and, with a performance of Martha at the Auditorium, and seven recitals at the various theaters and halls in the afternoon, and a choral concert at the Auditorium in the evening, music-lovers were well supplied with good music. In fact, there was so much that was of unusual interest that it was a difficult matter to choose among them. With the London String Quartet, four pianists and two violinists participating in the various concerts and recitals, instrumentalists were in the majority and held full sway. There were but two singers among the recital-givers. To begin in the order in which they were encountered, the London String Quartet comes first under review.

LONDON STRING QUARTET.

Rachel Busey Kinsolving, a great advocate of chamber music and one who has probably done more than any one in Chicago in creating interest in and establishing a large patronage for string quartets—which had been a somewhat neglected quantity here—brings the London String Quartet here yearly. On last Sunday afternoon, this organization was listened to by a goodly audience, whose keen enjoyment was evidenced by hearty applause. This perfectly balanced organization afforded unalloyed pleasure through its consummate art and mastery in the Beethoven B flat major quartet, with which it opened its program at the Blackstone Theater. A more magnificent rendition of Beethoven would be difficult to imagine. The balance of the program, containing miniature suite for quartet, entitled Peter Pan, by H. Walford Davies (new here), and the Borodine D major quartet, could not be heard.

ILSE NIEMACK.

The Studebaker Theater was reached when Ilse Niemack, making her initial bow to a Chicago audience, under F. Wight Neumann's direction, was in the midst of the Wieniawski D minor concerto. Miss Niemack is not a stranger here, as during her studies under Leon Sametini at the Chicago Musical College, she appeared on several of the school's programs, winning unwonted praise from public and press and presaging much future success. She returned Sunday afternoon and conquered Chicago as a full-fledged professional, whose efforts were encouraged by a house full of friends and admirers. That Miss Niemack has much to recommend her to the public was evidenced in her interpretation of the difficult number heard by this reviewer. Besides a sonorous, vibrant tone of good carrying power, and her technical resources which are such as to enable her to overcome intricacies with apparent ease, Miss Niemack possesses a charm of manner which immediately wins the hearts of her listeners. The young violinist may well be proud of her success on this occasion, as it was sincere and well deserved. At the piano lending admirable support, Leon Benditzky once more revealed himself the accompanist par excellence and added materially to the success of the afternoon.

MARY WOOD CHASE.

In the charming clubrooms of the Cordon, Mary Wood Chase, the prominent Chicago pianist and pedagogue, held the rapt attention of an audience which taxed the capacity of the vast rooms on the same afternoon. The many students and friends present were given a real piano lesson by this well known musician, who has established a wide reputation as a pianist and instructor and as head of the school which bears her name. Mary Wood Chase is held in high esteem in the Windy City and justly so, for not only is she one of the best piano teachers of which Chicago boasts today, but she is also an excellent pianist with a message to deliver. It is regretted that the demands on her time at the school are so great as to necessitate the sacrificing of her concert work for imparting her knowledge to her numerous students. To add interest to her program on Sunday, Miss Chase gave some enlightening explanations as regards the composers and compositions she played. The Mozart variations, with which the program began, were most effectively set forth and won loud plaudits from the delighted auditors. Following this with Debussy's The Girl With the Flaxen Hair and two Brahms waltzes, Miss Chase distinguished herself with truly admirable renditions and could have added another number at the end of the group, so insistent were the plaudits. Five Chopin numbers were the other selections on her program, but other duties would not permit lingering longer.

ETHEL LEGINSKA.

Up to a few seasons ago Ethel Leginska was a frequent visitor to the Windy City and her recitals were always wel-

comed by her large following here. Then for several seasons she remained away from Chicago and returned last Sunday afternoon to find the same warm reception which has always been hers. So much has been written in the past about Leginska's brilliant art and technic that little remains to be said, save that on this occasion she was in fine form and delivered some of the finest piano playing she has ever done in this city. It seems hardly necessary to state that she

on this occasion than is usual, he gave a splendid account of himself and his renditions were those of a mature artist, savoring with youthful enthusiasm, poetry and charm. His Schubert group—containing the B flat major impromptu, Erlking, the A flat and F minor Moment Musicals and the Marche Militaire—was done with broad sweep and finish. The closing group, however, lacked the Levitzki fire and, taken at slower tempo than those to which Levitzki has accustomed us, revealed the pianist in a somewhat different light. He was applauded to the echo and answered the loud recalls with many encores.

MILAN LUSK IN JOINT RECITAL.

Milan Lusk shared a joint recital with Emma Starman, contralto, at Cohan's Grand Opera House, on Sunday afternoon also. In his programmed numbers—the Vieuxtemps D minor concerto and the Smetana Bohemian fantasy—Mr. Lusk revealed his admirable violinistic qualifications to fine advantage and won much success with the listeners. Mr.

Lusk is a fine violinist, who draws from his instrument a tone of lovely quality and this, coupled with sure technic, and musical intelligence and understanding, makes him a violinist to whom it is a joy to listen. He was loudly applauded and constantly asked for more.

VERNA LEAN.

A stranger in our midst, Verna Lean, contralto, gave a recital at Lyon & Healy Hall, under Harry and Arthur Culbertson, and scored a well deserved success. Possessed of an excellent contralto voice, well handled, Miss Lean proved a very gifted singer with much in her favor. She won the approval of public and press and should be heard often.

SINGVEREIN SOCIETY CONCERT.

A gala charity concert given by the Chicago Singverein, William Boepple conductor, and the American Welfare Association for the benefit of the starving people of Germany and Austria, was presented before a sold-out house at the Auditorium Theater on Sunday evening, December 9. The Chicago Singverein, with the assistance of members of the Chicago Symphony Orchestra and three distinguished soloists

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Mme. Cahier at the White House

At the special invitation of President and Mrs. Coolidge, Mme. Charles Cahier, world renowned contralto, appeared at the White House on December 6. Both the President and his wife complimented her highly upon her beautiful program and asked her to return soon. Many of the illustrious guests present, a large number of whom were personal friends of Mme. Cahier, joined also in thanking her for the great pleasure she had given them.

Although no other members of the diplomatic corps were present on this occasion, an invitation was extended to the Swedish Minister, Mr. Wallenberg, and his wife, as a special courtesy to Mme. Cahier who, though an American, has been a Swedish citizen for the past twenty years through her marriage.

Organist's Suit for \$100,000 Is Dismissed

The suit of Ward-Stephens, organist, for \$100,000 against the trustees of the First Church of Christ, Scientist, Central Park West and Ninety-sixth street, was dismissed last week by Justice Mitchell in the Supreme Court of New York on the ground that there was no cause for action. Mr. Ward-Stephens played at the church for ten years and said that when he was discharged on May 1 last he was unable to obtain any information as to the motive for the action. He admitted that the contract contained a clause providing for a sixty day notice and that he had received the salary following his dismissal. His attorneys say for that period that the decision will be appealed.

State Teachers' Music Section Meets

The Music Section of the New York State Teachers' Association, George J. Abbott, president, met in the Guild room of St. Paul's church, Albany, N. Y., November 27, this being the seventy-eighth annual meeting. Music presented was by the string quartet of the Schenectady High School; the Girls' Glee Club of the Rensselaer High School; an organ recital by T. F. Candlyn, at St. Paul's Church with papers and class demonstrations by R. Carter, Anna E. Gardner, C. H. Miller, Esther M. Greene, R. J. Winslow, Mabel Rich, E. W. Haviland and Henry T. Moore.

Ganna Walska Sings Again with Wagnerians

In addition to her previous appearance with the Wagnerian Opera Company at Louisville, Ky., on Friday, December 7, as told exclusively in the *MUSICAL COURIER* of December 13, Mme. Ganna Walska again sang with the organization on Thursday afternoon, December 13, at Buffalo, and on Friday afternoon, December 14, at Albany. She appeared under an assumed name and her role was that of the Countess in Mozart's *Marriage of Figaro*.



Photo by Marceau.

ELEONORE COHRONE,

young American dramatic soprano, who scored a success in her debut in Italy in Boito's *Mefistofele* at the Teatro Costanzi, Rome, under the baton of Edoardo Vitali. The music critic of *Il Mondo* (Rome) stated: "Miss Cohrone's voice is robust and of excellent quality. Furthermore, she possesses an exquisite artistic temperament and an admirable mastery of the stage. No doubt her successful debut will be followed by appearances on the most important stages of the world." Miss Cohrone has just signed a contract to sing in *Trovatore* and other operas at the San Carlo of Naples. She is a pupil of Mme. Valeri.

scored heavily with her listeners, who insisted upon many extra numbers before they would allow her to depart.

Of her interesting program only the Beethoven rondo a capriccio, three of her own compositions—Gargoyles of Notre Dame, Dance of a Puppet and At Night, heard here for the first time—and Goossens' The Hurdy-Gurdy Man were heard. Of the three numbers from her own pen, the Dance of the Puppet proved most popular and had to be repeated. The Goossens' number was somewhat of a muddle, due to the noise of a disorderly back-stage radiator which succeeded in annoying the pianist to a point where she could not think and was compelled to stop and begin all over again. This was no reflection on the artist, however. Two Liszt numbers—the B minor Ballade and La Campanella, a group of three Chopin and Schulz-Evler selections finished out her program, which was opened with the Beethoven sonata, opus 26.

This, too, was under F. Wight Neumann's direction.

MISCHA LEVITZKI.

Another most welcome pianist who has a host of admirers in Chicago is Mischa Levitzki, whose recital at Orchestra Hall, under Wessels & Voegeli, drew a very large audience. One of the finest artists before the public today, little can be said that has not already been said in vaunting the merits of this sterling recitalist. If his playing was more deliberate

CHICAGO GIVES SCHIPA A GREAT OVATION

Opera Goers Welcome the Tenor Back in Martha in No Uncertain Terms, and Give Edith Mason a Rousing Send-Off as She Concludes Her Season's Appearances—Monna Vanna a Triumph for Anseau and Muzio—Another Sold-Out House for Galli-Curci, in Travista—Rimini and Schipa also Sharing Honors—Raisa and Marshall Win Phenomenal Success in Otello—Maestro di Capella Given Especially to Display Trevisan's Talents—Other Offerings.

MARTHA, DECEMBER 9 (MATINEE).

Chicago, Ill., December 15.—The fifth week of the season was auspiciously opened with the first and lone performance of Flotow's ever popular *Martha*. The performance served for the first appearance this season of Tito Schipa, the Lionel, and the farewell appearance for the season of Edith Mason, who sang the title role. During the first weeks of the season, Miss Mason has been one of the big factors of the company and as *Martha* she equaled her best previous performances. She sang throughout the opera with great beauty of tone, splendid technic and, if the *Last Rose of Summer* was encrusted (being sung at its repetition in English), the encore rule was not exactly broken, as the number is always, when well sung, accorded a repetition even in opera houses where encores are forbidden. She portrayed the role as well as she sang it; thus, her big success was well deserved. Happy indeed is an opera company that counts in its rostrum such an artist as Edith Mason.

Nancy was entrusted to Irene Pavloska. Miss Pavloska has been for several seasons one of the fine members of the company and this reporter has often praised her work, but this season she does not seem at her best, or the roles in which she is heard are not exactly suited to her voice. Though she acted the part of Nancy especially well, with much vivacity, she was not happy in the music, which seemed often too low for her.

Tito Schipa, a favorite among favorites, was received with thunderous plaudits when he first appeared on the stage and those volcanic outbursts of enthusiasm went on throughout the opera. After the *M'Appari* aria, the tempest of applause was so prolonged that the performance was completely stopped and though Panizza tried his best to proceed with the opera, after two vain attempts, he finally put down the baton and allowed Schipa to make a little speech to the public. He informed his admirers that to repeat numbers was not allowed and to be kind enough to permit the performance to continue. All the outbursts of the public were justified, as Schipa sang superbly, with great tonal beauty and with that artistry that has crowned him one of the master-singers of the day. His portrayal was also very pleasing and, added to these qualities, his own personality imbued in the role a certain enthusiasm quite contagious. The Plunkett of Giacomo Rimini was excellent. He brought out all the humor of the part and sang the music with telling effect. Lord Tristan was given to Vittorio Trevisan. He was funny but not vulgar, comical but noble, and dissected the role so well that many details were created by this imaginative artist, who makes so much of every role entrusted to him as to give them added distinction. The chorus deserved praise; likewise, the orchestra, and above all, the work of Ettore Panizza, who may count the performance of *Martha* one of the best in his big record. The stage management was adequate and the performance, as a whole, one of the most delightful of the season.

THE JEWESS, DECEMBER 10.

A repetition of Halevy's opera, *The Jewess*, brought forth the same artists heard previously, with Raisa scoring another huge success as Rachel and Marshall, Macbeth and Lazzari sharing with the dramatic soprano the success of the night. Panizza conducted.

MONNA VANNA, DECEMBER 11.

Fevrier's *Monna Vanna*, given for the first time this season, should be repeated, as in it Fernand Anseau finally came completely into his own as Prinzivalle and Claudia Muzio in the title role displayed in an opera of the French repertory the same high artistic qualities that she had previously revealed in Italian works. Muzio, a very fine artist, gave a completely new conception of the role. Her portrayal, perhaps a little theatrical, was always effective. Her *Monna Vanna* is not an ephemeral character, a woman who walks on air, but one who stands squarely on flat ground, who has a mind of her own, who loves and hates and cheats with the acuteness of a very brainy person. Her delineation may not have been subtle, but it was potential and as such was very easy to follow and to understand. If, histrionically, she found many opportunities in the part, vocally she proved the most effective *Monna Vanna* that these ears have ever heard, and her success knew no limitations at the hands of a justly demonstrative audience.

Fernand Anseau played the role of Prinzivalle especially well. His acting bears a certain conviction that makes his work always realistic and his spontaneity allows many good effects that satisfied the spectators. It is not, however, with his personality nor with his acting that Anseau brought down the house. It was through his singing and he thrilled his listeners through the beauty of his tone and his stentorian top notes, which added a vibrant note to his rendition of the part. Anseau gained many new friends by his presentation of *Prinzivalle* and his superb organ had ample opportunity to disclose itself continuously to the great pleasure of the audience, which showed its admiration by stamping the theater at the close of the second act.

The Guido of Georges Baklanoff is a classic. A star among stars, Baklanoff distinguished himself anew in a role that seems to have been written for him. A great actor, his conception of the part may well be taken as a model by other baritones. It carries in it all the marks of intelligent scrutiny and makes it a monument in the gallery of remarkable operatic portrayals. Vocally, Baklanoff is at his best in declamatory operas and pathos and anger, jealousy, hatred and suspicion were mirrored, not only in his acting, but also in his clever manner of coloring his voice. To these three superb interpreters must be added a fourth—Edouard Cotreuil—who made a great deal of the difficult part of Marco, and, in stating that he made it stand out as much as Baklanoff did his role, will suffice to express the telling manner in which he sang and acted the role of the old father.

If the principals on the stage were most efficient, the same can be said of the orchestra and its genial leader, Giorgio Polacco, to whom a great part of the enjoyment of the night was due, as with his magic baton he seems able to make the singers voice their roles with greater enthusiasm.

asm, with better phrasing, with finer musical insight; likewise, his orchestra, which under him played beautifully. A very fine performance all to the credit of the company and its various departments!

LA TRAVIATA, DECEMBER 12.

Five days before the first performance of *Traviata* with Galli-Curci as Violetta, the Auditorium was completely sold out and many turned away unable to secure seats, even though the management had sold upper box seats in blocks, as it does for many performances, to large concerns at a discount. This was wrong, as the house could have been sold twice over, as is always the rule when Galli-Curci is billed.

The performance was well worth the full tariff if it were only to hear Galli-Curci as Violetta. The diva was in glorious voice and sang throughout the evening with great accuracy, ease and such beauty of tone as to call only for superlatives. Galli-Curci has returned this season a greater songstress than ever, as her divine voice has seldom been heard here to better advantage. She created a furore with her hearers and justly so. Her *Violetta* was as fine histrionically as vocally and she scored another stupendous success.

Tito Schipa, another very popular member of the company, sang the role of Alfredo in his usual artistic fashion. Schipa, in glorious fettle, delighted his innumerable admirers by his splendid interpretation of the role, and the beauty of his silvery voice made his contribution most enjoyable for the connoisseurs of beautiful singing. Histrionically, Schipa proved that he can be serious when necessity demands and as effective in romantic roles as in those that demand a sense of humor and comedy. He made a big hit. Giacomo Rimini was the Germont, Sr. This young baritone has made big strides in his art since he first came to America several years ago. He is one of the most distinguished actor-singers that have graced the stage of the Auditorium. Rimini does not rely on his voice to appeal to his audience; he knows how to present a role, to dress it and to make the public react in his favor. This he did, winning the approbation of his listeners, not only after *Di Provenza*, but also throughout the various episodes of the lyric drama. All the small roles were entrusted to deserving members of the company. Alice D'Hermonay made more than is generally the case of the part of Flora. Jose Mojica gave distinction to the role of Gaston. Desire Defrere was excellent as Baron Doppfhal. The role of the Marquis d'Obigny, generally not worthy of notice, stood out, due to the beautiful treatment it received vocally and histrionically from Alfredo Gondolfi. William Beck, badly made up, was, nevertheless, highly satisfactory as the Doctor.

The incidental dances by Adolf Bolm, Anna Ludmilla and the corps de ballet were of such excellence as to arouse the enthusiasm of the public. After the *pas de deux* the audience insisted on an encore, which, of course, could not be granted. If there were stars on the stage, there was also a big one in the orchestra pit, as Polacco made the old score bubble with the rejuvenation of youth and his masterful reading will long be remembered by his delighted hearers. Mme. Galli-Curci seemed very happy to have Polacco at the helm. She seemed absolutely sure of herself, likewise Polacco of her, and the team-work between the conductor and the soprano was so excellent as to prove that mental telepathy exists in geniuses.

OTELLO, DECEMBER 13.

The first performance this season of Verdi's *Otello* disclosed anew the rare talent of Rosa Raisa, as Desdemona, and the unique voice of Charles Marshall, who sang the title role. Marshall has been heard in previous seasons as Otello. It was, in fact, in this opera that he made his debut with the company, and though at that time he triumphed, his success was not altogether due to his work, but to his pluck in singing a role that demands not only all the resources of a robusto tenor, but also of a consummate singer and a fine artist. Three years ago Marshall had only a voice to win the attention of the public—a voice already brilliant, voluminous with ringing topnotes and solid medium and low registers, but it was a diamond in the rough, needing much polishing in the hands of a master artist. Marshall, though at first reluctant to follow the advice of friends, finally studied assiduously, as it was pointed out that his big success would be of short duration unless he remedied his numerous shortcomings. This he has done and has developed into one of the best singers in the company. He no longer relies solely on the bigness of his tones to win effect. He knows how to sing, how to modulate his voice, how to color it to express various moods. His legato is today praiseworthy; likewise his beautiful mezza voce, which, in contrast to his stentorian tones, makes his *Otello* a supreme presentation. Histrionically, Marshall has learned a great deal, too, since he first stepped on the Auditorium stage. He suits the action to the words and to his song and the different phases in the life of the Moor were ably and cleverly portrayed and made his presentation noteworthy in every respect. He was given a royal reception and his triumph was the just reward of a delighted public.

Raisa is the Desdemona par excellence. What more need be written? She had her public in the hollow of her hand and moved them to a high pitch of enthusiasm. She was beautiful to look at and her Desdemona is recognized as a classic. Giacomo Rimini was Iago. A wonderful actor, Rimini brought out all the craftiness of the diabolical soul of the unscrupulous mental assassin that sacrificed everything to try to satisfy his sordid ambition. Rimini shaded his voice also to paint the different emotions of the rascal hypocrite and, especially well used, a mezza-voce that carried with it beauty of tone most pleasing to the ear. Jose Mojica was a Cassio of whom Otello had reason to be jealous, as a more handsome man is seldom seen on the operatic stage. He sang his lines, too, with good understanding. Alfredo Gondolfi was another singer whose performance should not pass unnoticed, and the same may be

said of Alexander Kipnis, who was Lodovico. Gondolfi sang the small role of Montano, and he did it beautifully. The balance of the cast was adequate.

A special word of praise must be given the stage management and the technical director for the beautiful pictures of every scene. Well deserving mention was the manner in which the storm was brought out. One really expected a downpour, so realistic was the scenic effect of the dark clouds illuminated now and then by a variety of lighting flashes.

To listen to the orchestra alone under the able guidance of Ettore Panizza was one of the enjoyments of the performance. The gifted maestro has had many opportunities this season to show his mettle, but no opera has given him as many as Verdi's *Otello*. He made each one count and under his forceful baton the eighty men of the orchestra played as so many virtuosi. Thus, the beautiful score was gloriously rendered. In addition to this, Panizza understands the voice and he uses the damper on his orchestra whenever necessary and he proved beyond doubt that if he is a master in producing beautiful pianissimos with his instrument, he can also, when occasion demands, build up stupendous climaxes not only with his orchestra but also with his singing forces, as witness several of the concertized numbers. It was a big night for all concerned, and musicians who were not present at this performance should be sure to secure seats for the first repetition.

SNOW BIRD, MAESTRO DI CAPELLA AND CAVALIERA, DECEMBER 15 (MATINEE).

Three short operas were the meal served to the Saturday matinee subscribers and if they were satisfied it was only evinced once or twice during the course of the afternoon.

SNOW BIRD.

Theodore Stearns' opera in one act, which first saw the limelight a year ago with the same company, has been included in the repertory of the Chicago Civic Opera, and this in itself is the best endorsement it could receive from the musical director of the organization and its managing board. The opera served for the debut of Isaac Van Grove as an operatic conductor. True, he had directed previously, but only ballets, and the manner he wielded the baton then presaged well for his first appearance with singers on the stage instead of ballerines. He directed the Stearns opera with understanding and devotion. The role of Snow Bird, which was sung at its premiere a year ago by Mary McCormick, was entrusted on this occasion to another American girl, Margery Maxwell, who has done big things this year with the same success as when she was entrusted with little parts. Forrest Lamont, another American, succeeded in the role of the hermit, Charles Marshall, who created that role. The balance of the cast was the same as heard at the premiere.

MAESTRO DI CAPELLA.

In order to star one of the world's premier baritone buffos, the Chicago Civic Opera Company resurrected Paer's one act comic opera, *Maestro di Capella*, with Trevisan in the leading role. Trevisan, one of the few leading baritone buffos of the day, has long been recognized as one of the most famous of all time. His Barnaba, the maestro, is a gem. Very comical, he amused the audience to a high degree and he sang the music with telling effect. A shrewd impresario should secure Trevisan and those who appeared with him in the Paer opera, which could be presented throughout the country at colleges, clubs or as a second part of a concert program. It made a big hit here. Mabel Sherwood, who looks very much like Mrs. Isaac Van Grove (nee Mabel Cox), made her debut with the company as Gertrude. Her many appearances on other stages were evinced by the manner in which she acted the role—with much assurance and a certain deviltry quite amusing. Vocally, she was more than satisfactory. Even though the voice is small, it has good carrying power and she made a good impression. Lodovico Oliviero was satisfactory as Benetto. Oliviero never spoils a role nor does he give it much importance.

Isaac Van Grove conducted that opera also and was even more successful with this old classic than with the modern opera by the American, Stearns.

CAVALIERA RUSTICANA.

For the piece de resistance *Cavalleria Rusticana* with Raisa as Santuzza, Crimi as Turiddu and Rimini as Alfio, was given under the direction of Pietro Crimi. The Santuzza of Raisa is too well known to patrons of the opera here and the readers of the *MUSICAL COURIER* to need an analysis here. She always wins in the part a big success, voicing the role with her glorious dramatic organ and acting it with intense feeling. She won the most spontaneous applause of the afternoon. Crimi as Turiddu was excellent and he, too, won the favor of the public. For the first time here Rimini essayed the role of Alfio and he can count it among his very best. He made the part stand out and won much recognition at the hands of a rather frigid audience. The balance of the cast included also Irene Pavloska, who sang Lola, and Anna Correnti, Mama Lucia. Pietro Crimi conducted.

AIDA DECEMBER 15.

Aida was repeated, but this time with Muzio. Therefore, a complete review will appear in these columns next week.

RENE DEVRIES.

Paderewski at Maternity Center Benefit

Paderewski will play the following program when he appears in Carnegie Hall, Saturday afternoon, December 22, for the benefit of the Maternity Center Association: Fantasia and Fugue, by Bach-Liszt; Haydn's Andante con variazioni; the A minor rondo, by Mozart; Beethoven's sonata in D minor, Op. 31, No. 2; Brahms' Variations on a Theme by Paganini; a group of Chopin, consisting of the A flat ballade (Op. 47), nocturne in E (Op. 62), C sharp minor mazurka (Op. 41), F sharp minor mazurka (Op. 59) and the valse in A flat (Op. 34) and the Mozart-Liszt Don Juan Fantasia.

English Managers in Town

Last week two of the best known London managers were both in New York for a few days at the same time. Lionel Powell came with Clara Butt, and R. Leigh Ibbs, of Ibbs & Tillet, came in with Benno Moiseiwitsch. Mr. Ibbs sailed for home on Saturday, while Mr. Powell went along with Mme. Butt, on the continuation of her tour.

JACQUES THIBAUD WINS WARM RECEPTION IN PARIS

Casals Attracts Large Audience—Sylvia Sinding, of California, Makes Splendid Impression—John Heath Off for America
—Nagael Plays—Schelling at the Conservatoire

Paris, November 24.—Jacques Thibaud carried everything before him, metaphorically speaking, at his recital in Salle Gaveau a few days ago, in the series of concerts given by the Société Philharmonique. He apparently had only to wave his magician's wand to accomplish anything he wished. First of all, as everybody knows, he is a great artist. But he has also other claims on the gratitude and admiration of his French friends. Let Washington Irving aid me in my endeavors to express myself. Readers of the Sketch Book will remember how the American author described the young soldier who sang to Julia at the Christmas party more than a century ago in England:

He was tall, slender and handsome, and like most young British officers of late years, had picked up various small accomplishments on the continent—could talk French and Italian, draw landscapes, sing very tolerably, dance divinely; but, above all, he had been wounded at Waterloo—what girl of seventeen, well read in poetry and romance, could resist such a mirror of chivalry and perfection?

Is not Thibaud tall, slender, handsome? Has he not many small accomplishments? Can he not play the violin divinely? And was he not wounded in the late great war? No wonder he is loved for his own sake and tremendously admired for his art by all his fellow-countrymen and women. There was a steady increase in applause from the beginning to the end of the program and the recalls and extra numbers were so numerous that I had to deny myself the pleasure of exchanging a few words with the artist after the recital and hasten at top speed to catch a train at 11:30. I do not know when the hall was finally emptied. An excited crowd of admirers were surging towards the artist's room at twenty minutes past eleven. I think the program was unduly lengthened by a sonata of Pierné's at the beginning, and a quintet by Mozart at the end. But Thibaud evidently wished to avoid a purely popular program of short and sentimental pieces. The veteran composer of the sonata was warmly greeted when he sat down to play the piano part. The two performers, in the words of Gilbert, "did nothing in particular, but did it very well." The beautiful performance made each page agreeable, although the great number of agreeable pages eventually became a little monotonous.

CASALS SMELLS SOMETHING.

A few days later the same Salle Gaveau was packed to the roof by the admirers of Casals, an artist who is very dear to many Parisians, including a multitude who speak Spanish and look like the faces peering from the canvases of Velasquez, Goya, and Herrera. The great gallery of the Louvre happens to be extraordinarily weak in Spanish pictures, compared with the National Gallery of London. But in all my London concerts put together I did not observe as many Spaniards as I saw, and heard, at the Salle Gaveau, in the middle of November, 1923. No doubt the greater part of the audience was French, however, and I saw Mme. Leschetizky, a Pole, with an Australian lady across the hall. I stood between a Russian and a Japanese at the back of the concert room. The manager told me the hall had been sold out for a week. Casals played as usual, without apparent exertion, without mistakes or blemishes, without much attention to his audience, and with that characteristic turning of the head, as if he did not like the aroma of cello string and bow rosin. Nothing seems easier than to play the cello the way that Casals plays it, and whenever I see a half master of the instrument stretching and sawing away at a lugubrious sonata I feel like calling out "Let Pablo do it." He also played a musical but long and monotonous work by a French composer, a sonata by Fauré. It is a pity that a musician who has the undeniable ability to write delightful little pieces should injure so much good material by tying it up into bundles and labelling them sonatas. Fauré, however, had his bundle of several pieces perfectly played, which is more than some of the great composers of sonatas can say.

A CALIFORNIA SINDING.

Sylvia Sinding, a soprano from California, after singing in Berlin, came on to Paris and sang four groups of songs in four languages at a recital in the cosy little concert hall of the Hotel Majestic a few days ago. She has a bright, full, pure soprano voice, rich in the lower registers like a mezzo, and flexible in the upper parts. Her tone is always musical, and she has intelligence with a pleasing manner. Several of her French songs had to be repeated, though I thought her best interpretation was in the Schubert and Schumann numbers. Most of her last group were American Indian songs by Cadman.

HEATH OFF FOR AMERICA.

John Heath gave an informal recital to a number of friends in his beautiful studio last Sunday afternoon, playing Bach, Schumann, Liszt, Chopin, and some weird things by a Basque composer named Iturbi. Like many artists, John Heath lost several good years of his career during the war. His record of service in the navy off the coast of Virginia and at the Brooklyn yards is something to be proud of. Yet conducting community singing and teaching seamen how to play brass instruments do not improve a pianist's skill and extend his repertory. John Heath's real battle began when he sat down to his piano after the war was over and started to recapture the technic he had neglected. Not only was the lost ground soon recovered, but the pianist feels he is better on account of his public work as a conductor of great masses of men. He is soon to go down to the deep in a ship and expects to tread his native heath before Christmas, beginning his recitals, if I am not mistaken, in Lincoln, Nebraska, and working eastward rapidly to get back to his Paris pupils. The inhabitants of Nice and Monte Carlo recently hailed him as one of the most pleasing and impressive pianists ever to visit them. But then, of course, John Heath is a foreign name in Monte Carlo. Perhaps as the great French pianist, Jean Friche, he would be more impressive in small cities a long way from New York, where the native musical artist is put on a pedestal, sometimes.

NAGAEL PLAYS.

Two American pianists have recently been heard in the concert rooms of Paris. One is the comparatively young pupil of Busoni, Charles Nagael, who gave a recital in the Salle des Agricultures and repeated the good impression he made on me last summer in London. He is brilliant and authoritative.

SCHELLING AT THE CONSERVATOIRE.

The other pianist was the internationally known and esteemed Ernest Schelling, who had the unusual and much-

coveted honor of appearing at one of the orchestral concerts of the Conservatoire, not only as an interpreter of Schumann's poetic piano concerto, but as a composer as well. Many widely known pianists have tried in vain for years to get a hearing at these Conservatoire concerts. The American artist, however, managed to overcome the obstacles and added another success to his already long list. His performance of the Schumann piano music was conspicuous for its elasticity of rhythm and unconventional phrasing. He put about as much new wine into the old bottles as the old bottles would stand. The result was a memorable performance which stands out clear and distinct from the average stereotyped playing this concerto usually gets.

EYESIGHT VS. EARSIGHT.

I paused before one of the kiosks on the boulevards the other day to see the name of Chopin on the advertisements of the Grand Opera House. I found, however, that some one had taken melodies from various Chopin works and arranged them as the dances of a ballet—a very easy thing to do, and in my opinion an inartistic thing as well. He must, indeed, be an altogether superior person who can listen properly to the beat music and still have enough intelligence left over to watch the legs of a bob-dressed dancer. Artemus Ward probably had that person in mind when he wrote: "My eye does not deceive my earsight."

SERVICE IN MEMORY OF SAINT CECILIA.

Saint Cecilia, a young lady of Rome who suffered martyrdom some 1693 years ago for becoming a Christian, has long been celebrated as the patron saint of musicians, many of whom are said not to be Christians, such as Chibabos in Longfellow's Hiawatha, for instance, and the Japanese Nanki-poo. But as Saint Cecilia managed to get her position and to keep it through all these years, it was fitting that the Association Amicale des Chanteurs d'Eglise should hold a service in La Madeleine on the day of the musical saint, November 22. The eminent French organist, Henri Dallier, played Bach's D minor toccata, and shorter pieces by himself and César Franck. Philippe Gaubert, of the Opera House, conducted a large choir in an impressive performance of a Solemn Mass by César Franck. My imagination was refractory on this occasion and refused to go so far as Saint Cecilia. I remembered that the remains of Chopin, Gounod, Saint-Saëns, had rested a few hours within those historic walls before they were carried away to their narrower cells of darkness and eternal silence.

MASSENET STILL FLOURISHING.

Massenet seems to be holding his own against the new comers and the passing years. As I walk through the streets of Paris I see his name on all the weekly programs of the Opera House. He certainly gets more performances than Wagner has, though Massenet had cause to resent German competition once upon a time. He is said to have asserted that "to have success in Paris one must either be German or dead." Well, Massenet is dead and his name is on all the operatic programs. Cheerful, that! CLARENCE LUCAS.

First Membership Concert of Philharmonic

The first membership concert this season of the Philharmonic Society will take place at the grand ballroom of the Hotel Waldorf-Astoria tomorrow night, December 21, when a program of light music will be played by the Philharmonic Orchestra, under the direction of Willem Van Hoogstraten. The program will include the Weber-Weingartner, Invitation to the Dance, the Boccherini Minuet, Sibelius' Valse Triste, the Liszt-Lenau Mephisto Waltz, Tchaikovsky's Italian Caprice and the overture to Johann Strauss' Die Fledermaus.

This concert will also commemorate the twenty-fifth year of membership in the Philharmonic Orchestra of Leo Schulz, first cellist. Mr. Schulz joined the orchestra in 1898 and became first cellist the following year. He has been a familiar figure to Philharmonic patrons as soloist on many occasions and he has also appeared on Philharmonic programs as a composer. At the membership concert Mr. Schulz will play a solo—Kol Nidrei, which he first played

for a Philharmonic audience at a similar occasion a quarter of a century ago.

The membership concerts of the Philharmonic Society are open only to members, admission to these events being one of the prerogatives of membership. The second membership concert will take place at the Hotel Waldorf-Astoria on Thursday evening, January 31, 1924.

BALTIMORE MUSICAL ITEMS

Baltimore, Md., December 9.—Unusual praise must be accorded the concert given here last week by the Ukrainian Chorus. Brought here by William A. Albaugh, local manager of many of the largest musical events that take place here, the Ukrainians scored a true triumph. The spacious Lyric was taxed to its utmost seating capacity and several hundreds were standing.

The folk songs of Slavic, Mexican and American themes constituted the main part of the program. The particular humming accompaniment which the Ukrainians made use of in many of their numbers sounded so much like that of an orchestra that one was truly mystified. Mr. Albaugh will be fortunate if he can bring the chorus back for another engagement later in the season.

ERNEST HUTCHESON IN RECITAL.

Ernest Hutcheson, pianist, was the soloist at the weekly recital at the Peabody Institute. A former member of the faculty of this famous music school, Mr. Hutcheson was greeted with a capacity audience. His work has most assuredly broadened and his technic is greater than ever.

PHILADELPHIA ORCHESTRA HEARD.

The Philadelphia Orchestra appeared during the past week and the usual "standing room only" sign was in evidence. One of the popular musical personages in this city is Leopold Stokowski.

MABEL GARRISON WITH FRIENDS OF ART.

Art in Motion, an evening devoted to music and living representations of famous sculpture, was offered by Friends of Art here last night. Mabel Garrison was the only soloist. The entire performance was most satisfying and other evenings of a similar nature are in contemplation.

NOTES.

Franz Bornschein, the well-known musician-composer, has a picked chorus of members of the Music Club under rehearsal for a concert in the very near future.

Local politicians have recently made an effort to place some one else in the position of municipal director of music now held by Frederick Huber, the popular local musician and manager. The politicians, however, did not get very far, as the mere mention of their efforts resulted in a veritable howl of righteous indignation that soon squelched all talk of displacing Mr. Huber, whose work has done so much toward placing the Baltimore symphony upon its present high plane. E. D.

Ballester Recovering

Vicente Ballester, the well-known Spanish baritone, engaged for this season to sing leading roles with the Metropolitan Opera, had the misfortune to become seriously indisposed just a little before he was to make his debut. He placed himself in the hands of Dr. James J. King, of New York, who recently issued the following bulletin in regard to Mr. Ballester's condition: "Vicente Ballester has been under my professional care for the last five weeks. He has been suffering from an infection of the upper respiratory tract. His tonsils were removed on November 28 and he is now improving as favorably as could be expected. Under favorable conditions it is expected that he will be able to resume his roles in the near future."

His inability to make his debut at the scheduled time was a great disappointment to Mr. Ballester, and his eagerness to overcome his temporary indisposition, so that he can once more resume his singing, will doubtless aid considerably in hastening his convalescence.

Worcester Messiah Soloists

Olive Marshall, soprano; Elizabeth Lennox, contralto; Judson House, tenor, and Frederic Baer, baritone, are the quartet of artists engaged to sing the solo roles in a performance of Handel's Messiah, to be given by the Worcester, Mass., Oratorio Society at Mechanics Hall on December 27.

SILINGARDI OPERA COMPANY CLOSES MEXICO CITY SEASON

Despite General Good Quality of Performances and Low Prices Charged, Public Support Has Been Very Poor—Company to Tour Republic—Visiting Artists Advised to Delay Plans Because of Country's Economic Condition

Mexico City, Mexico, December 1.—The Silingardi Opera Company, which has been giving popular priced opera in Mexico City for the past six weeks, has closed its season and will shortly leave for a tour of the republic. It is to be regretted that this organization has not received better support from the public. The houses have been pitifully small, a fact that is something of a surprise considering the general quality of the productions given and the unusually low prices charged.

The lack of support can be attributed to some extent to the economic crisis through which this country is now passing. It is our recommendation to any artists contemplating engagements of any character in this country by all means to delay their plans for the present. [The latest revolution had not started when our correspondent wrote.—Editor's Note.] We know of no organization, other than the Ukrainian Chorus, that has not lost a great amount of money in engagements here.

To return to the Silingardi Company which opened with a performance of *Aida*, I found the principals to be competent, some in fact particularly good, the chorus the same as that which has appeared with other companies during the last few years. The scenery and costumes were superior to those of recent companies, and in the conductor, Ignacio del Castillo, Mr. Silingardi had a leader of intelligence who handled his orchestra with skill and discretion.

Miss Gusieva, a dramatic soprano already known here through her engagements with the Russian Opera Company, appeared in the title role. She brought to the part a thorough knowledge of both acting and vocal demands, although some of her higher notes are not easily produced. She sang in Russian, while the balance of the cast sang in Italian.

The Rhadames, a Greek tenor by the name of Petropulos, scored a success with his Celeste *Aida*, although the voice

seemed to me rather hard and lacking in musical quality. Beatrice Eaton, an American artist who made her debut as Amneris, possesses a mellow contralto of great range and under excellent control. Miss Eaton charms with her admirable stage presence.

The second opera in the repertory, *Tosca*, was noteworthy for introducing an artist of unusual quality and attainments. I refer to the tenor, Dneproff, who also was with the Russian Opera Company. Dneproff's excellent lyric tenor voice was heard to splendid advantage in the role of Cavaradossi, as he sings with much vocal artistry. Gusieva was Tosca and Mondragon, a Mexican baritone, was woefully miscast as Scarpia.

Other operas heard during the season included an excellent *Rigoletto*, with another Mexican artist, Melicus, as the Gilda, whose really beautiful high notes contrasted sadly with a middle and lower register lacking in color and force. Dneproff, the Duke, was excellent, as was Esquivel in the role of *Rigoletto*. The latter has a good baritone and acted with intelligence and discretion.

Otello was produced with Petropulos in the title role, but it had little to recommend it other than the costuming and scenery, which was excellent and reflected credit upon the management. Il Trovatore gave the mezzo soprano, Beatrice Eaton, another opportunity to delight the audience with her golden voice. Gusieva sang beautifully in this opera and received much applause after her arias.

I regret that the public failed to support this opera venture of Silingardi's, as a general high level of excellence was maintained through the season. The economic situation, already referred to in a former paragraph, has the effect, naturally, of reducing the indulgence in luxuries. Unfortunately grand opera must be so classified.

R. E. GRIFFITH.

BERLIN BECOMING ACQUAINTED WITH AMERICAN ART

American Influence in Movies, Drama, Music and Dance—Big Choral Works an Outstanding Feature—Walter's Mahler and Furtwängler's Bruckner—Schnabel and Szigeti Soloists—Modern Jewish Music.

Berlin, November 27.—It was interesting to read, in Ernest Newman's criticism of Henry Cowell's composition what the English idea of America is. Mr. Newman's ingredients are apt, but they represent only one point of view. The German vision of America, for instance, is somewhat different. To a German, America has long meant dollars (of course) and Wild West and dollars and fourteen points (very sharp!) and skyscrapers and dollars and Huckleberry Finn and Geraldine Farrar and dollars and horn-rimmed spectacles and food-packages and dollars and jazz (pronounced Yahtz). That is the old-fashioned view. The up-to-date Berliner will add to all this Charlie Chaplin and heartstuff and Potash-and-Perlmutter and Eugene O'Neill and bobbed hair and Auer pupils and piano futurists.

The speed with which he is becoming acquainted with these things is amazing. After the German movie conquest of America (which was only a scare after all) we have the American movie conquest of Germany. Charlie Chaplin and Jackie Coogan as The Kid adorn the electric signs of about half a dozen Berlin "kinos," and despite the bad times there is a queue in front of each of them. Valentino, "the darling of the Americans," Douglas Fairbanks, Mary Pickford, Harold Lloyd and even the boycotted Fatty Arbuckle usurp the places of the German film stars everywhere. In the theater, too, Eugene O'Neill's plays are being staged, after Belasco, Dietrichstein and Montague Glass have become familiar figures. And among the musical sensations—after George Antheil last year—enter Henry Cowell, whose fame as a forearm specialist has rapidly spread through Germany.

A CALIFORNIA PIONEER.

Cowell was introduced to Berlin by the Melos Society, always open to modernistic experiments. I take it that America is acquainted with him. Travelers returning from its shores have been telling, wild-eyed, about the young composer who takes the piano apart, plays with his elbows and kneads the keys like dough. Who would have suspected, though, that this musical monster is a gentle, somewhat shy deep-eyed youngster who takes himself and the world most seriously. The externals of his art have so preoccupied the good people that reported about him that his true purpose and his undoubted talent have been overlooked. Cowell's technic is ahead of his time, that's all, while his inspiration—which one can't deny—is old-fashioned. His melodies—and his harmonies, where he does not obscure them by "tone-clusters"—are not so far removed from Edward MacDowell, and his Celtic flavor is of the same Elegiac brand. As for the tone-clusters—whole octaves of consecutive notes sounded at once—they are only a short-cut to the inevitable result of a harmonic system that is becoming more and more opaque. Some day our ear will have to draw the last consequence and accept a combination of all the notes as euphonious.

Cowell's short-cut was too American to most of the critics, some of whom left in a huff. But when Cowell, on being asked for a "regular" piece of his earlier style, played a perfectly innocent, well-made, polyphonic tid-bit, it made

them realize that a short-cut is not necessarily a lazy man's way.

Whatever one may think of Cowell's music as music (we think it's perfectly harmless), his experiments with new sonorities, overtures and tone-colors are of real value. If he himself does not succeed in fitting the matter to the method, surely someone else will. A Pioneer!

A GREENWICH VILLAGE STAR.

Much more readily accepted by the Berliner than Cowell, of California, is Henri, of Greenwich Village, who does not play modern music but dances it. In fact Henri made a wild sensation and drew ever increasing crowds to his three evenings of solo dances. I confess to a sad incompetence when it comes to this kind of dancing, and I don't understand the enthusiasm of the crowd. The crowd considers



© Hansen Bergen (Norway).

JOSEF SZIGETI,

who recently achieved a big success as soloist under Furtwängler in Leipzig and Berlin, and as recitalist in Paris.

Henri as an exponent of typically American art, for he dances negro dances and ragtime grotesques, while it overlooks the essential Americanism of Mr. Cowell's psychological simplicity. Anyhow there is this to be said for Mr. Henri, who is sufficiently objective, substantial, to be a real success even in America: He dances the musical confessions of such men as Lord Berners, Casella, Falla, and Cyril Scott, and by discovering the inherent dance or delineative element in them, makes them palatable, even amusing, to his audiences. And he has not the bad taste to abuse classics that have nothing to do with the dance. In his particular line he is unique.

THE DANCING ABSTRACTIONISTS.

Which brings me to this: Never was Berlin more pre-occupied with the dance as in this dreadfully serious time.

Next to the movies, no form of amusement is so well patronized. I have made the rounds of some of these "dance evenings" to see what it is all about, and I confess I cannot see anything in it but a terribly lopsided conception of life.

There were, for instance, the evenings of the Laban group of dancers, which pretty well filled the great hall of the Philharmonie on three consecutive nights. Laban is the high priest of an allegedly profound, anyhow intellectual, "abstract" kind of dance, which is to help us to a "direct experience of epic emotion." He demonstrates it in three "dance dramas" with merely generic titles, as Comedy, Jugglery, etc. To us, the uninitiated, his comedy was as sad as his tragedy was embarrassingly comic: a combination of modernistic contortionism and rural harlequinade that had no redeeming features, for even the women were grotesque in their intentional ugliness. Laban wants to emancipate the dance from music; so there are stretches of dumb-show that try one's patience to the limit. But in the unemancipated parts he allows everything from Mozart to Rimsky-Korsakoff to be butchered in an unspeakable manner. And this in the land of music!

A similar purpose, but more consistently, was evidently pursued by Jutta Klant, in whose troupe, or school, there are several American girls. Their drama was called The Scream. It was all it purported to be, to some of us. Yet there was a serious purpose in the mass-play of figures and groups; and the music, in this case especially "composed" by Jap Kool, consisted only of percussion and symbolic noises. This show, too, was cryptic.

THE OTHER EXTREME.

Valeska Gert, on the other hand, a seasoned star in the dance-art of Germany, far from being cryptic, is too literal in her solo grotesques. She has developed a technic, at least, in typifying the motions and movements of daily life, of sport, of the movie, and the vaudeville, but lacks the ability to develop her ideas in a constructive sense. Her own private contribution to the morbid symbolism of the hour is a music-less contortion representing birth, love, joy of life (all in red) and death (in black). The only thing that I admired was the solemnity of the audience.

These things typify what one sees in the concert halls of Berlin—that threaten to usurp the place of music in these halls. I am sure that it is not art, but an abortion of art, especially since I have had an all-too-rare opportunity of seeing the real thing presented by the Russian Romanoff troupe, bearing the title of Russian Romantic Theater. On two unforgettable evenings at the Deutsches Opernhaus they presented, with all the technical virtuosity of the old Russian ballet and with much of the picturesque expressiveness of the new, two ballet-pantomimes—Adolphe Adam's Giselle and Vladimir Metz's Francesca and Bianca, an excellent example of modern illustrative music, full-bloodied dramatic and colorful. It was an evening of old-time delights, and of regretful longings for the joys of that much-maligned nineteenth century. . . .

CHORAL CONCERTS DRAW CROWDS.

I have spoken of America and the movies and of dancing; it is time I mentioned music. The outstanding music of recent hearing has been choral, as usual in Berlin about the Day of Penance and All Souls. Three major works, Bach's B minor Mass, Beethoven's Missa Solemnis and Brahms' German Requiem, have drawn the biggest crowds. The Missa, always a problematic undertaking, was as usual not without flaws, though the excellent chorus of the Hochschule, under Prof. Ochs, did beautiful work in those mighty fugues. The female soloists and the orchestra (Berlin Symphony) were largely to blame for the few shortcomings which, however, could not dim the glory of the work as a whole.

Particular interest attaches to the two performances of the Singakademie under Prof. Georg Schumann, in view of the latter's approaching visit to America to conduct at the North Shore Festival next May. His readings of both Bach and Brahms had the power of authority and with the support of his highly trained and massive chorus—no doubt one of the best in Europe—he achieved impressive and sometimes magnificent results. The sublime nobility, the massive strength of Bach's Mass, and the softer, melodious and almost romantic beauty of Brahms' Requiem were brought out with a fine understanding and without a technical flaw. The Philharmonic Orchestra and the soloists, among whom Lotte Leonard, soprano, stood out in the Bach, were worthy of the general high niveau of the performance.

BRUNO WALTER'S MAHLER.

Symphonic music is becoming scarcer and consequently of better average quality under the economic stress of the time. Bruno Walter's second and last Opera House concert brought a performance of Mahler's first symphony that was calculated to reconcile the fiercest Mahlerophobe. Delivered with such instrumental virtuosity, such truly Viennese dash, such plastic accentuation, its true nature as a melodious and in the good sense popular piece of sound-mosaic disarms dispute. But such temp! Walter should do the symphony in New York to placate its enemies.

What Walter did for Mahler's first, Furtwängler at the fourth Philharmonic did for Bruckner's fourth (Romantic). He presented it with a truly visionary penetration of its beauties and by judicious pruning in all but one movement (the andante) brought it down to an hour's duration. Still more of this beneficent surgery would restore that balance between content and form, the lack of which keeps Bruckner from becoming popular. After this performance, however, the sincere enthusiasm knew no end.

Furtwängler is visibly assuming the allure of the bâton virtuoso that he is, though not in a disagreeable sense. He has lately taken to conducting without the score; and in the Bruckner as well as in the Brahms' C minor in the preceding concert a greater freedom and continuous contact with the orchestra was the result. Bernhard Sekles' Gesichte, which had its première at the Cassel Tonkünstlerfest last June, was a well-received and grateful novelty. This clever, sensitive bit of program music in the abstracted sense would well be worth a hearing in America.

TWO DISTINGUISHED SOLOISTS.

At the last concert Furtwängler also unearthed the charming Mozartsque overture to Cimarosa's Matrimonio Segreto, which found few appreciative ears. The real Mozart, however, as represented by the D minor piano concerto, played by Arthur Schnabel, made a decided hit. It was exemplary playing of the ultra-classical style. The fact that this was the first really crowded Philharmonic concert of the season gives an idea of Schnabel's popularity here.

Exemplary, too, was Joseph Szigeti's playing under Furtwängler, too.

(Continued on page 46)

Mrs. William J. Gaynor

who has recently returned from Italy, will open a studio to teach singing, at 9 West 9th Street, New York City, after Jan. 1st, 1924, for a limited number of pupils. She can be seen by appointment after Jan. 1st.



Frederick Gunster.
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HENRI

The Dancer
of Modern Music



Vossische Zeitung, Oct. 17, 1923:

An American dancer. Much of what Henri, the dancer (of New York) showed in his Berlin dance evening of modern music at Blüthner Hall, might be accepted as the expression of a typically American art attitude. Not only his name, with its eccentrically brief simplicity, suggests that, but especially the precision with which this machinery of joints seems to work independently, and the importance which the program alots to various literary interpretations of the negro dance. That one's attention is soon forced away from these psycho-racial considerations and fixed upon the direct experience, speaks in favor of Henri's personality. Narcissus, who seeks the rhythms of the body in his own reflection, rises to a fanatically varied transformation in three negro dances, by virtue of a sovereign constructive power, while the body seems to revolve in space. Yet everything is controlled, especially the dances that Henri does to melodies of Lord Berners, Debussy, Bartok and Cyril Scott. His limbs respond like clockwork to his technique; hence it is all the more convincing when these limbs suddenly begin to shake, seeming gradually to petrify. It is amazing how Henri invents and develops. Three funeral marches: one for a statesman—lines of devotion, of silence, solemnity; one for a canary—the hands hold the bird, warming it, full of fear, solicitude seems to issue from the fingers; the third for a rich aunt—the limbs "feel sorry," only a nod of satisfaction runs from the chin to the supporting fist. Always close to satire, Henri sets exclamation marks consciously. And his costume helps.

Berlin Börsen Zeitung, Oct. 16, 1923:

Henri, of New York, proved in a "dance evening of modern music"—the designation alone is curious—that in dancing one really needs only the hands. The whole power of transformation is confined to his hands. Sometimes he stands, or lies, during the whole of a dance and lets his hands play, but play very vividly and with great expressiveness. The play of his hands often speaks more plainly than the music. For instance, in Julian Freeman's "Monotony"; and it attains bravura virtuosity in Debussy's "Arabesque," heightened still in a Moszkowski encore. "Ragtime," by Zer Confrery, and "Negro Dance" by Cyril Scott were curiosities in local color. As original as the dances themselves were the costumes—striking, grotesque, curious.

Wins Pæans of Praise from European Critics

* * *

Berlin Börsen Zeitung, Oct. 14, 1923:

He calls himself Henri, comes from New York, and dances modern music—three little funeral marches by Lord Berners, on a statesman, on a canary, on a rich aunt and many other things that break through the stereotype of dance programs. To begin with, it is hard to say what is "learned" and what is personal. The first impression is disagreeable. . . . But at the same time there develops something artistically quite extraordinary—an ability to resolve the tangible into the atmospheric, to capture this atmosphere in gesture and, with a marvelous feeling for form, to transform a whole complex of associations into expressive motion. Sometimes one is reminded of Nijinsky's gestures. The funeral march for a canary is, compared with the many attempts hitherto, the first independent parallel to Fokine's "Dying Swan." How the beating of the wings of the warm, palpitating body of the little bird nestled in the hands is translated into the most pregnantly rhythmic, yet as it were melodically developed gesture! Nothing objective remains, and even when the arms, in high, insane curves, repulse death, it is a translation into pure form, which fascinates the imagination.

Berliner Zeitung am Mittag, Oct. 16, 1923:

This young man knows what he wants, comes from New York and appears as a dance-interpreter of modern music. He analyzes the composers who have explored new musical lands expressionistically with the utmost consistency. Yet there is a spiritual "line," full of flourishes, but drawn so honestly, so prophetically, that one watches with interest, especially as his program, cleverly arranged, leads to a climax. As a nigger, blackened all over, he madly rages through all the primitiveness that modern expressionism has written across its banner. It was animated negro sculpture, primeval, wild, almost shameless, and African war and social dances, fearfully barbaric, cannibalistically natural.

Die Welt am Montag (Berlin), Oct. 15, 1923:

The alluring problem to resolve the curly rhythms of the moderns into the dance is often tried and mostly without success. Henri (of New York) has an ear for them, and also he *knows how*. Indeed, sometimes he makes it easy for himself, limits himself to indications, arm movements, illustrative gestures. But then suddenly "it" is there. Some of it already in the three "Little Funeral Marches" of Lord Berners (for a statesman, for a canary, for a rich aunt); the whole of it—short, jerky, glistening—bizarre mobility in the Arabesque of Debussy. Excellent vaudeville numbers are "The Juggler" after Moszkowski, and the nigger dances after Béla Bartók, Zer Confrery and Cyril Scott. The audience in the Blüthner Hall was appreciative.

Prager Tagblatt (Prague), Oct. 11, 1923:

Mr. Henri has a wonderfully proportioned body, trained to the utmost, with the exhibition of which he is not ungenerous. . . . The clou of his creations was a number of Asiatically wild negro dances. In these his youthful countenance was hidden under a weirdly grinning mask, but his wonderful body glistened, coverless, in shiny, coaly black. . . . He was absolutely like one of these negro sculptures made of glistening wood that are now so fashionable and really full of charm. What wonder, then, that the Indo-Germanic rows of spectators of the parquet broke into flaming ecstasy? This dance evening was interesting in that it offered a selection of ultra-modern piano music, such as one does not hear in the concert halls. The American danced, to the music of the gifted Ernö Balogh, compositions by Ravel, Debussy, Bartók, Cyril Scott, Prokofieff and Lord Berners, with extraordinary musicality and a technical versatility which did not allow a single monotonous moment. As a physical accomplishment, too, the two-hour solo program, with its dozens of costume changes, called for admiration.

IN EUROPE SEASON of 1923-24

December 20, 1923

THE WAY TO SING

By Frantz Proschowsky

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METHODS

Manuel Garcia was our last master mind regarding the art of singing, as known through his works, *Mémoire sur la voix humaine* (1840), *Traité de l'art du chant* (1841), invention of the laryngoscope (1855), and last, *Hints on Singing* (1894). No doubt these works constitute the most complete, sincere and beneficial reading on singing that exist from a practical standpoint. Those who care to argue against this master's theories regarding registers are wasting time. His ideas of teaching, as may be seen in his exercises, were definitely directed toward obtaining a uniform tone color, and distributing and equalizing, to the most perfect degree, the ultimate one-register scale for which every intelligent artist is striving. This scale eliminates the necessity of changing on certain tones, compromising vowel form, sudden change of breath or support. All of these unfortunate errors are done away with when the voice is balanced in its production through the mind logically trained to hear cause and effect. It is interesting to note that Garcia's great works were written previous to his invention of the laryngoscope, and as seen in his latest work, his theories changed but little since then.

Numerous works have been written on singing, some by physicians who have attended great singers. Not a few of these have the keynote of sincerity; others are what might be termed "commercial literature," and in this case, the judgment of the reader must decide as to merit, but I doubt if any work on singing can be written except by those who are practically occupied with singing. Lately we frequently find vocal literature which deals with different conditions of the throat—nodules of the vocal cords and other complications. Often, these articles state opinions as to the possibility or impossibility of a cure, or what is termed the regeneration of the voice. I doubt if any subject regarding the teaching of singing is more abused than that of restoring voices.

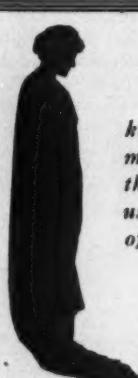
Let it be understood, once for all, where a voice is losing out through wrong singing, there is only one logical cure and that is to sing correctly; otherwise, naturally, which in this case can only mean to return to normal conditions. If the singer's intellect and the knowledge of the teacher be sufficient, the voice can be brought back in the event of acute conditions having arisen through wrong singing. Of course, the experienced physician may help when chronic conditions are present. A rest, under his care and by his judgment, is safe before venturing to sing again, but then only under the most simple, logical guidance—above all, only honest, normal singing in the medium voice. Weak, breathy tones bordering on the false, can not restore, lest the voice should return minus range and power—a most unfortunate condition.

Through hearing, coupled with feeling, we entirely control our art of singing. A knowledge of the physical or mechanical part of singing is very important, but I doubt if it ever made one an artist. Of course, it has frequently helped in making abstract or instructive knowledge concrete, and I strongly advise every singer and teacher not to shirk any trouble to obtain knowledge pertaining to the analysis of cause and effect with respect to the adjustment of the vocal organs. Von Helmholtz' work on acoustics, *Tone Sensation*, is a most valuable study for the serious student, but when all is told, the important point is that of hearing,—and on this point the most inexcusable errors exist. Many voices come to me; some have been exercised for eight or ten years. I may refer here to one person whose instinct told her that something must be wrong, so she rested her voice for two years and then decided to start again. I asked her to sing a simple scale of five tones on the vowel "ah." She replied that it was impossible, for she had been told always not to sing that vowel. I asked her to try; she could not sing it. I then showed her wherein she was wrong and, at once she was able to hear and to sing the "ah." So in this case it was not lack of ability on the part of the pupil. This condition is inexcusable. Can one expect results when the most singable vowel in the language, the vowel always used by and referred to in all methods of the old Italian schools is relegated to the background and its value disavowed?

But not that alone. How can we refuse to produce any vowel form pure, if we mean to transfer perfectly pronounced words into singing and how could we imagine that

the human voice—God's only direct musical instrument—to be so imperfect as not to vocalize any word or vowel without being reconstructed? On this point, most of the errors start, direct or indirect, because our sense of hearing is being taught to cheat, instead of taking an honest part in judging cause and effect. A human tone comprises two different qualities—sound and form; instruments alone produce tones without form. Therefore, it is of the utmost importance in singing never to permit form or vowel to be misjudged, in even the slightest degree. The wonderful part is that the moment we hear perfect form, our mind perfectly adjusts all physical organs pertaining to singing, including breath form. So the art of singing becomes an art mentally controlled through hearing, instead of an art physically adjusted, usually opposed to the mental attitude.

The one indisputable part of singing vowel form or vowel formation, is the same for all voices. The training of the auditory apparatus to recognize this to its keenest degree is as important to the singer as drawing is to the artist. Lovely



"Miss Peterson is too well known to Boston to require more than passing comment that she was charming, as usual, and sang the florid part of her program well."

The Boston American said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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colors with poor drawing invariably makes the highest art impossible. The hearing is to the singer just what the vision is to the artist. Let it be understood that secrets and mysterious, imaginary methods are usually inventions of the faddist, or the results of inexcusable ignorance.

Alexius Baas a Singer-Sportsman

Not only is Alexius Baas a splendid baritone who wins his listeners wherever he appears, but he is also a clever sportsman and is as much at home with the rod, gun, paddle or sailing canoe and boxing gloves as on the concert stage. According to the Green Bay (Wis.) Press-Gazette, his favorite sport is to don the gloves for a few rounds with some other lover of hard knocks, and that "he is an amateur boxer with a punch in each hand." Mr. Baas says, "Few singers know the intimate relationship between boxing and singing," and he believes that a singer who lacks poise should box, also that boxing adds swiftness of perception and helps relaxation of muscles. He also believes that lack of determination, grit and self-confidence can be remedied by boxing. From all of which it is not difficult to surmise that Mr. Baas is a great lover of and believer in the merits of the boxing gloves.

Another Gray-Lhevinne Re-engagement

Ellwood City, Pa., December 3.—Almost every city which has enjoyed the charming Gray-Lhevinne recitals this year has re-engaged this unusual artist for a return next season, but Mr. Bartel, of the Bartel Conservatory of Music at Ellwood, City, Pa., has been particularly fortunate in making

dates fit because he has secured Mme. Gray-Lhevinne for a return to give two more of her recitals during May. On November 26 this most original violinist gave a program during the afternoon which left the music lovers of Ellwood City eager and breathless until the evening, when she gave a second recital there. The program for the evening was a particularly taxing one from a technical standpoint, but the charm of the artist and her informal way of dashing off mere technic made everyone forget the fact and even the unschooled in musical subjects got as much keen delight in the program as did the supercritical. And so Mr. Bartel had the keen foresight to immediately engage her and the good fortune to be able to so fit in a day for two more recitals in May with entirely different programs than the two already given.

Many of the audience of November 26 heard Mme. Gray-Lhevinne last summer at various universities where they took summer courses of music, and it was this sprinkling of enthusiasts who had already heard this superb artist who helped to herald her coming to Ellwood City the first time. Her return is always an assured success. Few people, until they hear Gray-Lhevinne, realize that an artist with the fame of Mme. Gray-Lhevinne can be so humanly appealing and likeable as a personality. An artist less sure of her powers would not dare to attempt her ways, and how few could succeed!

D. S. R.

MINNEAPOLIS MUSIC ITEMS

Minneapolis, Minn., December 5.—Wholly delightful was the sixth concert given by the Minneapolis Symphony Orchestra last Friday evening. Being the fourth program in the Beethoven cycle of six concerts, it was made up of the Pastoral symphony, the Leonore overture No. 3, the posthumous rondino in E flat major for wind instruments, and the overture to *Fidelio*. Henri Verbruggen proved a most genial interpreter of these works, especially the symphony; while in the Leonore overture he rose to great dramatic heights. The much applauded soloist was Paul Althouse in *Florestan's* aria from *Fidelio*, and in *Adelaide*.

The fifth symphony concert on November 23, being the third program in the Beethoven cycle, consisted of the master's symphonies No. 4 and No. 5. The piano concerto No. 4, in G major, was played most admirably between the two symphonies, by Myra Hess.

THE SIXTH "POP" CONCERT.

The sixth "pop" concert on November 25 consisted of the overture to Weber's *Euryanthe*, Haydn's symphony in G major, and Mendelssohn's Wedding March from *A Midsummer Night's Dream*. The soloist was our own Florence Macbeth, the Minnesota Nightingale, who in *Charmant Oiseau*, from David's *Le Perle de Brazil*, and in the bell song from Delibes' *Lakme*, gave renewed proofs of her art. She received an ovation and had to respond to many encores. Hundreds of people, eager to hear her, were turned away.

THE SEVENTH "POP" CONCERT.

The seventh "pop" concert on December 2 opened with an impressive rendition of Beethoven's *Egmont* overture and closed with a brilliant performance of *Les Preludes* by Liszt. The other greatly enjoyed orchestral number was Albert Roussel's symphonic fragment, *Le Festin de l'Araignée*. Elias Breeskin, the new concertmaster of the orchestra, made his debut on this occasion with Bruch's perennial G minor concerto. He made an instant success with the audience.

MISCHA LEVITZKI.

The University of Minnesota Concert Course, under the direction of Verna G. Scott, presented for its second attraction Mischa Levitzki in a recital at the university armory. This artist has long since established himself in the good graces of Minneapolis piano fans. His admirers came out in full force to enjoy the finely arranged and played program to which, as a matter of course, many encores had to be added.

THE FLONZALEY STRING QUARTET.

The Flonzaley String Quartet was presented on December 1 at University Music Hall as the second number in the University of Minnesota chamber music course, also managed by Mrs. Scott. The program, made up of a quartet in A major, by Mozart; *Tema con Variazioni*, op. 7, by Taneiev; and the third Rassoumowsky quartet by Beethoven, was played by the artists in their accustomed manner, and was greatly enjoyed by the enthusiastic audience. A number of encores were added.

G. S.

Samaroff and Spalding in Joint Recital

Albert Spalding will give a joint recital with Olga Samaroff on New Year's Day at Bethlehem, Pa. He will appear with the New York Symphony Orchestra, January 3 and 4. A concert tour of the Middle West will follow.

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"It would be a sorry creature, indeed, who could not look on life with a more loving aspect after hearing Alda's voice. It is indeed a voice of rare quality and tone and this coupled with her unusual conception of expression is certain to give pleasure to any auditor. . . . We have never heard a singer who could sustain her top notes with the ease, volume and tone as does Madame Alda."—*Asheville Citizen*.

"Few in the audience had heard Mme. Alda in person. Few who heard her would not like to hear her again. . . . She proved herself the master vocalist, gracious, resourceful and appealing."—*Roanoke Times*.

"Her voice is recognized as one of unusual qualities and has won fame for her. It is flexible, musical, and she has it in perfect control."—*Birmingham Age-Herald*.

"Her program suited her personality—songs that gave her the opportunity of displaying her beautiful soprano voice in its perfection of ease, flexibility, beauty of thrills and purity of notes, that made one sit in rapt admiration of the performance."—*El Paso Times*.



Photo by Straus-Peyton

Scores Complete Triumph in Little Rock

"Mme. Frances Alda of the Metropolitan Opera Company, scored a triumph at the high school auditorium Monday seldom scored by a concert singer; a triumph easily comparable with the one achieved by Galli-Curci last season. The golden-voiced soprano brought here by the Cortese Brothers of Memphis, easily is comparable with Galli-Curci in voice and in our humble opinion her superior as a concert singer. . . . Her highest notes were the acme of purity and perfection."—*Arkansas Democrat* (Little Rock).

"Local music lovers fell in love last night with the warm, wholesome personality and the rich, beautiful voice of Frances Alda, who appeared in concert at the high school auditorium. . . . Few artists have been accorded more enthusiastic applause and none has responded so generously. She has all the genuine wholesomeness of Schumann Heink and a personal charm and beauty all her own."—*Arkansas Gazette* (Little Rock).

"Mme. Frances Alda, who now ranks among the leading prima donnas of the day, thrilled the audience with the startling purity of her tones and the wonderful range of her voice."—*Pine Bluff (Ark.) Commercial*.

"Of Mme. Alda, herself, only words of adulation and praise may rightly be said, and she proved delightful from every angle. Her personality is infectious and she is gracious to the extreme, winning her audience from the time she made her appearance until she sang the final note. . . . It is no wonder that she is one of the favorites in the operatic world and that her success on the concert stage has been equally great."—*Memphis News-Scimitar*.

"Mme. Frances Alda made a host of enthusiastic friends last evening when this delightful golden-voiced artist from the Metropolitan Opera House opened a series of students' concerts at Central High School. . . . There is a floating, pure, even quality to Mme. Alda's singing, though it obeys her every whim, whether in subtle delicacy, in roguish or dramatic moods, or when warbling like a bird."—*Washington Herald*.

**"Accorded an
Ovation" in
Los Angeles**

"Mme. Frances Alda turned last night's opening concert of the Behymer Philharmonic course into a vocal triumph to herself and was accorded an ovation."—Carl Brown in *Los Angeles Evening Herald*.

"It has been two years since the prima donna has been heard in San Diego and the host of admirers who greeted her with a packed house, seats being sold even on the stage, had the rare pleasure of hearing her in perfection of voice after her summer's rest and before the strenuous opera season had taken any of its toll. . . . The voice of Mme. Alda rose with the ease of a full-throated bird in the operatic aria from 'Mefistofele'."—*San Diego Evening Tribune*.

"The appearance of Mme. Alda was a happy inspiration as she comes to old friends as well as new admirers, having been one of the most popular of the concert artists coming here two years ago. The soprano possesses the same beautiful, crystalline quality of voice that aroused the enthusiasm of music lovers at her former appearance, and there is an added warmth and breadth of tone that adds to the richness of her art."—Daisy Kessler Biermann in *San Diego Union*.

"Mme. Alda, always a favorite among concert-goers, was in splendid voice, her exquisite tones, full-throated and free, floating out with an enviable crystalline purity and limpid beauty."—Inez Anderson in *San Diego Sun*.

"Before an appreciative house of music lovers, Mme. Frances Alda, internationally famed soprano, last night at Potter's Theatre registered a triumph. Variety of rendition—and Mme. Alda was most gracious in answering encores—emphasized the marvelous range of pure tone of the diva. The program of the recital was perfect in arrangement."—*Santa Barbara Daily News*.

"The tone flows with the utmost freedom and its purity of color is delightful. She phrases with flexible grace and is deft in all the intricacies of technique. But what one admires in her above all is the vitality that glows in her tones."—Ray C. Brown in *San Francisco Chronicle*.

"She sings with utmost freedom up and down the scale and with tones of purest quality in each register, reaching the highest and lowest notes with equal facility and ease in lyrics, coloratura and dramatic numbers."—*San Francisco Call and Post*.

"Mme. Alda sang the aria from 'Mefistofele' by Boito, with the orchestral accompaniment, carrying her audience along with her, from the first note to the dramatic climax, with an ease and clean-cut strength that is peculiarly her own. Her voice is one which heaps a largesse of riches upon its hearers, all the while granting them the inestimable joy of feeling the splendid strength and control behind the voice."—*Seattle Daily Times*.

"Her voice with its wealth of tone, full of possibilities for a wide variety of interpretation, rang clear as crystal in her brilliant numbers and lingered caressingly over the softer passages with lovely pianissimo effects."—*Tacoma News Tribune*.

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STEINWAY PIANO

THE RESTORATION OF THE VOCAL MUSCULAR SYSTEM

PART II

By Albert E. Ruff

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I contend that a voice can never be ruined through singing, if the natural laws are followed. In many cases we believe that the correct working of the muscular action of the throat, the full development of the resonant cavities, and the correct manner of using the respiratory organs, should so strengthen one's constitution in general that only an accident or extreme old age should prevent one from being able to use his voice at will to the end of life. *Any one who has retained good health generally, and refers to the days when he used to sing, perhaps showing newspaper clippings to verify the fact, never knew how to sing.*

One cannot reflect long upon the fact that in the singers of perhaps seventy-five years ago (and occasionally in one of the present day) we meet those phenomenal voices which in compass, flexibility and durability so far surpass what is found in artists who may be designated as "modern singers," without arriving at the conclusion that either we are degenerating in our vocal material, and that singing may eventually become a lost art, or that the modern manner of voice training is not conducive to greatest possibilities, and therefore a reformation is a thing devoutly to be wished for. If our forefathers attained such high art in singing with no knowledge of the physical formation of the throat and vocal cords in the living singer, how is it that we, who have all the results of scientific investigation in the physiology and anatomy of pharynx and larynx at our command, should be gradually deteriorating in our work? This degeneration of the voice results principally from three causes, which may be designated: First, false training; second, false singing; third, false speaking.

FALSE TRAINING.

When, according to the instructions of the teacher, a voice is forced in a manner unsuited to it, such course will sooner or later operate detrimentally upon it, either by producing the tremolo or by a gradual loss of the upper notes. The tremolo must not be mistaken for free vibration of the cords. The tremolo is the result of a diseased or overstrained condition of the muscles controlling the vocal cords, which, if not checked in time, grows worse till it is difficult to determine what tone the singer is trying to produce.

The gradual loss of the upper notes is generally accompanied by a wheeziness or scratchiness caused by the escape of the extra volume of breath on account of the overstrained condition of the cords; hence an unevenness may be easily discerned in the quality of the upper tones, which is chiefly caused by an improper action of the vocal muscles, and will eventually result in a loss of these tones.

A very strong and healthy throat may deceive singer and public for some years through this forcing and premature development of tone; but a change will occur, and generally comes when the singer is just in his prime, and has surrendered all else for his art.

It would be interesting, as well as of great benefit to art, if we were to investigate the true reason for the breaking down of such artists as the great Italo Campanini, Etelka Gerster, Nieman (the great Wagnerian tenor), Alvare (the equally great Wagnerian singer), and a host of other once great singers.

In speaking of these wonderful singers under the head of false training, we would here add that their part of false training consisted, probably, in not knowing or heeding how to preserve the voice through its entire range, and consequently, in abusing nature, thereby narrowing its compass and in most cases losing the free muscular connection. When we consider that Alvare, whose voice was once as pure as silver and who thrilled his audience with his softest tones, both high and low, was after a few years forced to use his heaviest voice to produce an effect (his high tones being almost gone, and page after page sung almost a quarter of a tone flat, because he could not regulate his muscular action), we must say surely there is some reason for investigation.

From our long experience and investigations, we are ready to affirm that nearly all voice breakdowns or so-called ruined voices were the results of a misplacement of the vocal muscular system, of which the so-called vocal cords are only a part.

Anita Frank's Work at the Cleveland Institute

Theory: A course in theory for very young children?

Somehow the idea of teaching wee tots solfeggio and counterpoint, however elementary, rather stuns easy comprehension. Done, however, as it is being done by Anita Frank at the Cleveland Institute of Music it really does become enticing child's play.

"The theory of music," explains Miss Frank, "is simply an understanding of rhythm and time, of sounds and how to distinguish them. It ought to be a forerunner of any study upon any instrument."

Approaching music from this angle Miss Frank's kindergartner of youngsters from five years to the mature age of nine begin their careers with an understanding of rhythm which permeates every muscle of their little bodies.

"One, two; One, two," counts Miss Frank and every time her accent expresses emphasis her group of youthful musicians tread heavily with sturdy boots or clap lustily with chubby hands. They are taught to feel every studied rhythm in themselves. When they were considering 2/4 part time, the natural rhythm of everyday living, the class itself supplied endless examples, as breathing, walking, winking, and one little chap with an observant eye pointed out an automatic electric light sign:

"See, when the lights are on, it's the big beat."

After rhythm, comes sound, first with do, re, soon with do, re, mi. It isn't long then before the children are singing

simple melodies on this easy scale. In a short while musical Daisy Ashford are at the blackboard of the class room writing the half and quarter notes of their compositions. The day Miss Frank first wore shell-rimmed glasses to class, one of the young composers called out: "Look, Miss Frank's eyes have half notes on them."

Another time, teacher had explained seconds to them, showing them how do, re, was such an interval. Writing mi on the staff she drew a line from do to mi and asked:

"If do to re is a second, what is do to mi?"

"A minute," promptly responded Billy with utterly no regard for the orthodox answer of "a third" which Miss Frank was angling for.

Many of Miss Frank's small pupils take a year of this basis musicianship in half hours injections twice a week before they attempt an instrument. They go to the piano



Standard Studio Photo.

ANITA FRANK

then, or the violin, or cello, with a genuine idea of the meaning of music and their initial progress on the instrument with this background is astounding.

Miss Frank is herself a pianist, for some time a pupil of Clarence Adler in New York and one of Ernest Bloch's students when he was teaching composition privately in New York. In Cleveland she continues in his class in advanced composition and feels that her ability to visualize musical theory so that five-year-old minds find it pleasant to grasp is just a passing on of the inspiration Bloch gives his class.

B.

Leginska on Memorizing

An excellent method of memorizing is the following, offered by Ethel Leginska: "After reading the entire composition through and getting an idea of its musical contents, decide upon the correct fingering, phrasing, coloring, pedaling, etc. Make up your mind to play a few bars six times without a mistake. Have a string of beads in front of you and slip a bead along for each correct repetition starting from bead number one each time there is a mistake, first from the music, then six times by heart. Use the same treatment for the next phrase, then join the two phrases together, playing them three times, again from the music and three times by heart. Proceed in a similar manner throughout the piece. (Signed) Ethel Leginska."

Werrenrath Makes New Victor Records

Probably one of the merriest of Christmas wishes in the musical world is being sent out by the Victor Company via Reinhard Werrenrath's sonorous voice and a new double-faced red seal Christmas record which was released early this month. The combination of Gounod's *Nazareth*, which is on one side of the record, and Adam's *Noel*, which is on the other, ought to make every Victrola under every Christmas tree hum with good cheer, as well as with musical beauty. For those who have heard Mr. Werrenrath sing these numbers in concert there will be a renewal of old friends and for those who have not heard them there will be keen anticipation and an equally keen realization.

May Peterson to Sing in Charlotte, N. C.

In addition to her Southern dates already announced, May Peterson will appear in recital at Charlotte, N. C., on December 20 (today). The Metropolitan Opera soprano is particularly popular in that section of the country on account of her many very successful appearances there in recital and concert.

Manen's Many Bookings

Juan Manen, the Spanish violinist, will appear in recital at the Coe College Conservatory of Music, Cedar Rapids, Iowa, on February 12 next. On February 4 he will play in Little Rock, Ark., on February 5 in Canvey, Ark., and on February 7 in Emporia, Kans.

Bland Pupil Booked for Long Period

Wade Booth, baritone, an artist pupil of John Bland, has been engaged for a forty weeks' season with the Keith circuit.



Photo by Mishkin, N. Y.

Excerpts from Press Notices:

PORTLAND, OREGON. "The Morning Oregonian," Oct. 24th: (C. Hilton-Turvey):

"The Trio play together with the unity of the artistically congenial. The whole concert was unusual in the sincerity and art of its performance and the line of true beauty it followed and sustained."

"LEWISTON (Idaho) Morning Tribune," Oct. 29th:

"The concert given by the Tollefson Trio at the Normal Auditorium was one of the most charming events of Lewiston's musical history. They are artists who play with an unusual perfection in solo and in ensemble work. With rhythm perfectly proportioned, none of which was sacrificed to sentiment or individual interpretation, their music is a rare satisfying delight to the truly trained and critically appreciative musical ear."

"WALLA-WALLA (Washington) Bulletin," Oct. 29th:

"The Tollefson Trio, the second of the Walla-Walla college course, appeared on Saturday evening before an audience which filled to overflowing the large auditorium of the college. Their ensemble playing was delightful, displaying a high degree of musical sympathy. The artists exhibited perfect command of their instruments in their individual groups of solos."

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On my return from an extensive tour which has taken me all over the United States, I want to express my appreciation for the splendid service rendered by your company.

Your piano is admirable and it is with my warmest greetings that I wish you the great success which your instrument deserves.

Yours very sincerely,
(Signed) FEODOR CHALIAPIN.

BORI



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I shall be very happy to use and endorse the Baldwin in the future.

With my heartiest wishes for your continued success, I am
Most cordially yours,
(Signed) LUCREZIA BORI.

JOHNSON



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New York, N. Y.,
Nov. 10, 1923.

The Baldwin has that full body of tone which supports so marvellously the operatic numbers, and that rare quality of tone which blends so successfully with the voice of the singer.

(Signed) EDWARD JOHNSON.

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BRECHER, LEIPSIC'S NEW OPERA CHIEF, STARTS ERA OF REFORM

Furtwängler Does Stravinsky's *Sacre* in the Citadel of Conservatism—Two Americans Concertize

Leipsic, November 17.—Musical circles in Leipsic are manifesting great interest in the development of the opera since the appointment of Gustav Brecher as general musical director to succeed Prof. Otto Lohse, who recently resigned. One already feels that in Brecher, Leipsic has a personality who will make no concessions, who will decline to jog along in



GUSTAV BRECHER,

newly appointed general musical director of the Leipsic Opera, the old groove of cut and dried opera management, but who will strive for a truly high artistic niveau in the development of an institution that once had a Nikisch at its head.

Whether or not Brecher will succeed in his ambitions remains to be seen, since it is no easy matter to put into practice a theory of tireless and energetic rehearsals with a cast whose constant worry is that they may not be able to

pay for their next meal. The distressing apathy which now holds entire Germany in its grip, casting deepening shadow everywhere, makes it impossible for one to avoid or disregard the hustle of everyday life whereas before one could ignore it and live only for, and up to, his ideals.

Brecher's personality, however, is evidently strong enough to spur all the artists to their maximum efforts. This degree of ambition has not been noticeable in the Leipsic Opera for many a day and I am convinced that it marks a new upward path in the development of the opera. Already in his first two productions, *Lohengrin* and *Der Fliegende Holländer*, Director Brecher was heartily acclaimed, and unless all signs fail he had already created a position for himself which will assure and allow him an unrestricted artistic progress.

STRAVINSKY ACCEPTED IN CONSERVATIVE GEWANDHAUS.

Germany's oldest and most famous concert institution—the Leipsic Gewandhaus—has just witnessed the dawn of a new epoch. Met in the beginning of his incumbency by the stoutest opposition of a public whose conservatism is known throughout the musical world, Wilhelm Furtwängler has trained this same public so thoroughly that he has finally accomplished a most daring thing, namely the presentation of Stravinsky's *Sacre du Printemps* for the first time in the Gewandhaus. The success of the performance fully justified the experiment, although in the public rehearsal strong opposition was apparent. In the evening concert, however, there was no hissing or whistling to be heard. Among the press of the "musical city" there were some gentlemen who, by their reports, did not seem to know that the work was actually a ballet and not a symphonic poem.

Among the older compositions presented by Furtwängler, I will only mention his interpretation of Beethoven's *Eroica*, where in the most important first movement his conception is entirely different from that usually heard. Instead of a "fighting hero," he daringly depicts a suffering one. He characterizes this difference by an extraordinarily broad tempo, by emphasis on the breadth of cantilena in the strings, and the transformation of heavy percussion to shrieks of torture. An exciting—somewhat upsetting—experience, this *Eroica* movement as read by Furtwängler, though certainly not a reading steeped in the spirit of Beethoven.

CHAMBER MUSIC CONCERTS MADE DIFFICULT

The distressing economic conditions present throughout Germany today are leaving their mark on musical as well as ordinary life. The giving of concerts is daily made more difficult, especially for native chamber music ensembles. Thus is explained the relatively few concerts given here at a time of the season usually full of chamber music concerts. The Havemann Quartet, usually an S.R.O. attraction, appeared in a hall only half filled. They offered the quartet by the young Viennese, Alban Berg, a work which I heard in Salzburg last summer and decried, and which upon second hearing I decry again. It is, and remains, an unspeakable, harassing, and unnatural art of making music in a style I

consider to be thoroughly misunderstood Schönberg. The Dresden String Quartet, with Gustav Fritzsche, an extremely capable artist, as its new first violinist, again proved to be a remarkable ensemble of extraordinary technical achievement and rare sense for tonal beauty. Unfortunately their programs contain only examples of the classic and romantic periods so that a musician of modern tendency gets but little stimulation in their concerts.

AN AMERICAN SENSATION.

Plenty of stimulation, however, was handed out at the recital of the young American composer, Henry Cowell. So much in fact that some were noticed wobbling out of the hall in the midst of the performance after audibly condemning and disputing his remarks of explanation. There was really no cause for such excitement. Cowell's compositions, quite harmless program-music, offer, from a purely musical standpoint, no problems whatever. They have, I believe, more ethnological than musical interest.

Then Augusta Lenska, known in America, even though she comes from South Africa, gave a successful song recital. She left a very favorable impression with her unusually voluminous, rich mezzo voice in a program of arias and lieder.

Outstanding among the other song recitals were the two of Friedrich Brodersen, baritone of the Munich opera, who sang Schubert with magnificent spiritual maturity and at the same time revealing a technic perfectly polished in every minute detail.

Among other recitalists, special mention is deserved by the young violinist, Hans Bassermann, who played solo sonatas of Max Reger with that maturity and technical mastery which gives hopes of a promising future.

DR. ADOLPH ABER.

Ernest Schelling Turns Author

Between piano recitals, Ernest Schelling has found time to contribute a long article to the London Daily Telegraph. The article is entitled *The Orchestral Future—An American Viewpoint*, and it deals chiefly with the spread of children's concerts in the United States. As Mr. Schelling is to conduct a series of such concerts with the Philharmonic in New York this season, his opinions are of interest at this time.

Mr. Schelling begins with a summary of orchestral conditions here, pointing out that the elimination of the deficits incurred by the great symphony orchestras ought eventually to be brought about by the building up of a greater public. He believes that the new audiences should be educated at an early age.

"A child's mind," writes Mr. Schelling, "is so receptive for good or bad, such a fertile ground for the stimulation of the imagination, if properly interested at an early age, if taught to listen intelligently to the beautiful in music, it will always remember; and the early training will mean untold enjoyment and understanding later on."

Mr. Schelling believes that "concerts for children seem to be an American development." His researches in the matter show that something of the sort was tried in Zurich in the early nineteenth century, but the first systematic series of children's concerts was given in America. Mr. Schelling summarizes the American activities, paying tribute to the achievements of Frank and Walter Damrosch in New York, Frederick Stock in Chicago, Leopold Stokowski in Philadelphia, Nicolai Sokoloff in Cleveland and Rudolph Ganz in St. Louis.

"I mention these orchestras," adds Mr. Schelling, "as I am more or less familiar with their work, but many other musical associations are also doing splendid work."

Mr. Schelling concludes with a brief statement of his plans for the concerts which he is to conduct in New York. "In New York," he writes, "Clarence Mackay, chairman of the New York Philharmonic Society, Mrs. E. H. Harriman and Mrs. Charles E. Mitchell, heads of the educational committee, are inaugurating a series of ten children's concerts with the New York Philharmonic Orchestra conducted by myself.

"As we derive three-quarters of our knowledge through our eyes, why not use this means to interest children and impress them doubly, audibly and visually. Bearing this in mind, I have had some 300 slides made of the various instruments in the orchestra, and slides of the composers and

The Return
of
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JANUARY AND FEBRUARY DATES

Jan. 2	New York State Symphony (Carnegie Hall)
8	Charlottesville (University of Virginia)
13	New York State Symphony (Metropolitan Opera House)
14	Peterson, N. J. (Recital)
15	Washington, D. C. (N. Y. Symphony)
16	Baltimore, Md. (N. Y. Symphony)
17	Philadelphia, Pa. (N. Y. Symphony)
19	New York. (Recital)
21	Washington, D. C. (Recital)
29	St. Louis, Mo. (Recital)
Feb. 3	New York. (N. Y. Symphony)
9	Brooklyn (N. Y. Symphony)
17	Chicago, Ill. (Recital)
21	Cleveland Symphony Orchestra
23	Cleveland Symphony Orchestra
24	Indianapolis, Ind. (Recital)

Management: Loudon Charlton, Carnegie Hall, New York

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ERNEST SCHELLING

of the principal themes and works performed. As only the children of the first few rows would be able to see the violin, oboe, or other instruments presented by the soloist, the throwing of the highly magnified slides of that particular instrument on a screen will show it to all. The children will be able to see and tell at a glance the difference between the oboe and the clarinet, and at the same time hear the difference in sound. To see what the composer looks like will give an added interest, and the themes on the screen will enable the children to follow the music better, and so thoroughly familiarize themselves with the themes."

Mr. Schelling also announces that "no adults will be admitted unless accompanied by children."

Edna Estwald Sings in Plattsburgh

Edna Estwald scored a success when she appeared in concert in Plattsburgh on December 1.

Mana-Zucca's The Cry of the Woman, Her Best Song

Mana-Zucca has done much in the past to bring her name prominently before the public as one of the leading American composers, but she has never before done anything of



MANA-ZUCCA

the magnificence of her new song, *The Cry of the Woman*, published by The Cassel Music Publishing Company of New York. Magnificent is the only word for it. From the first chords of the introduction—curious altered chords with impressive and trenchant passing notes suspended over a double pedal bass—to the cry of anguish with which the voice part closes, the music has no moment of weakness, nor any faltering of the high inspiration that insured its creation. The words, by Helen Jerome, are of the best. They are real poetry, not the doggerel that so often serves for musical setting, and their strength lies not only in the well-balanced wording but in the theme, which is a prayer of a woman, a typical woman's prayer: "Let me see Love's face before I die."

From end to end the musical setting is poignant, tragic, tremendously impassioned. It is the work of a master who has found himself, who speaks with mature technical facility and competence, a thorough knowledge of effects and how they are to be obtained. And it speaks with the voice of high inspiration. Its success cannot but be sensational, and will place Mana-Zucca in the very front rank of composers of great songs not only in America but in the world.

Close Bookings for Mildred Bryars

On April 22 Mildred Bryars, contralto, will appear at the Oberlin Festival in the Beethoven ninth choral symphony. April 24 and 26 she sings in the same work at the Cleveland Festival, all with the Cleveland Orchestra under the direction of Nikolai Sokoloff. From Cleveland Miss Bryars goes to fill a recital engagement at Radford, Va., April 28, then travels further south to appear twice at the Jackson (Miss.) Festival, May 1 and 2, under the direction of Alfred H. Strick. On May 8 and 9 Miss Bryars is engaged for the Spartanburg Festival, conducted by F. W. Wodell.

Gunster Soloist at Mozart Musicale

Fredrick Gunster, tenor, delighted a large audience at the musicale of the New York Mozart Society, Hotel Astor, December 1. His selections ranged from the classics, through modern American songs, to a final group of Negro spirituals, the latter sung in costume, characterizing the old slave of ante-bellum days. This was Mr. Gunster's first presentation in New York of this novelty which proved of great appeal, winning him warm applause.

John Charles Thomas Refuses Offer

John Charles Thomas, the popular American baritone, who plays the role of Gil de Berault in the \$1,500,000 moving picture, *Under the Red Robe*, now at the Cosmopolitan Theater, Columbus Circle, New York City, has declined an offer of \$6,000 per week for two weeks during the holidays—Christmas and New Year's—to sing at the Cosmopolitan Theater as a special feature.

Berumen Plays in Darkness

Ernesto Berumen made a decided hit recently when he played at the De Witt Clinton Hall in complete darkness. The pianist has been playing with dimmed lights this season, but at the above mentioned place there was no other way but to turn out all the lights. Mr. Berumen was in splendid form, and the large audience seemed to have enjoyed his numbers rendered in this unusual manner.

Mignon in Motion Pictures

At Carnegie Hall, beginning on the afternoon of December 11, four performances were given by the Better Films Association of *Mignon*, called on the program "a motion picture illustration of the popular opera with orchestration and libretto." We need not concern ourselves especially with this, as it was, after all, merely a picturization of Goethe's *Wilhelm Meister* and was not, strictly speaking, a musical attraction. We are interested, however, in the

success of some of the soloists: Victorina Hayes, soprano; Marjorie Moody, coloratura soprano, and Martin Richardson, tenor, whose work was excellent, and whose success amounted to a veritable ovation. Victorina Hayes and Marjorie Moody are both pupils of Felix Hughes, to whom belongs the credit of having developed their natural powers in such a manner that they were able to thrill and delight their audience and win the plaudits accorded them.

Ethelynde Smith's Recital Gives Pleasure

Ethelynde Smith, soprano, was heard in recital at West Palm Beach, Fla., on the evening of December 3, and the usual enthusiasm was displayed on the part of her audience, four encores being demanded. Following the recital, Miss Smith was complimented highly by many of her hearers and also by the critics.

Nikisch Scores

The following is a copy of a telegram received from Henri Verbrugghen, conductor of the Minneapolis Symphony Orchestra:

Minneapolis, Minn., December 7, 1923.

DANIEL MAYER, Aeolian Hall, New York:
Nikisch played beautifully and had wonderful success. The general opinion is that he will develop into one of the musician players of the day.

(Signed) VERBRUGGHEN.

Chaliapin Entertains at Great Northern

Feodor Chaliapin, grand opera star, entertained on Sunday afternoon, December 2, in his apartment at the Great Northern Hotel. A Russian buffet was served. Among his guests were Lady Diana Manners, Countess de Krulova, Leonard Liebling and S. Hurok, Chaliapin's manager. Ossip Gabrilowitsch was a recent guest at the Great Northern Hotel.



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Professor Sevcik Sails for Europe

Otakar Sevcik, the renowned violin pedagogue, sailed for Europe on the S. S. George Washington on December 12. He was accompanied by eleven artist-pupils, who are going abroad to complete their violin education under his direction. For the past three years Prof. Sevcik has been teaching in the United States. He first taught at the Ithaca Conservatory of Music, then became head of the violin department of the Bush Conservatory in Chicago, and for the past season has been conducting an artist's class in New York.

The wonderful energy of this pedagogue can be best illustrated by the fact that in the three years which he has spent in this country, he has published sixteen volumes of new technical studies for the violin; has written six others, which are now in the hands of the publishers, and at the time of his sailing he was busily engaged in writing further additions to the technical literature of the violin. Besides being a remarkable teacher of violin, having during his more than thirty years of pedagogic activities instructed many noted soloists of every nationality, his technical method and writings for the violin will earn for him a lasting place in the history of music.

Prof. Sevcik will make his home in Pisek, Czechoslovakia. Besides the little coterie of disciples who are accompanying him on his homeward trip, numerous other violin students will join his class in Pisek this coming summer.

Prof. Sevcik has appointed his former pupil and assistant, Otto Meyer, of Philadelphia, as his representative in the United States during his absence. Prof. Sevcik states that pupils sent him by Mr. Meyer have been unusually well pre-



OTAKAR SEVCIK (LEFT) AND OTTO MEYER
of Philadelphia, his American representative.

pared and violinists may arrange with Mr. Meyer to be accepted in his classes abroad without examination by him.

Two Performances of Christmas Oratorio

The Yule season will be marked musically this year, as always, with performances of the magnificent Christmas oratorio, Handel's The Messiah. Numerous choral organizations will give the work during the coming two weeks, and the Oratorio Society of New York, whose career for fifty years has been so closely connected with the American history of Handel's masterpiece, will put on two performances on December 26 and 29 at Carnegie Hall. These concerts, the ninety-eighth and ninety-ninth presentations of The Messiah, will mark as closely as possible fifty years of musical activity on the part of the society, for the first performance of this organization took place in old Knabe Hall on December 3, 1873.

The enlarged jubilee chorus which gave such a notable account of itself in the first semi-centennial concert, that of Elijah on November 21, will be under the direction of Albert Stoessel, conductor of the society and head of the New York University music department.

A special feature of these jubilee performances will be the participation of Messrs. Walter and Frank Damrosch, and

also that of numerous well known musicians and singers whose artistic careers have been closely identified with the Oratorio Society.

The soloists who will assist in both performances are: Ethyl Hayden, soprano; Amy Ellerman, contralto; Arthur Hackett, tenor; and Richard Hale, baritone.

Rubinstein Club Musicale

The Rubinstein Club, Mrs. William Rogers Chapman, president, held a musicale at the Waldorf-Astoria on the afternoon of December 11, when a large audience listened to a thoroughly enjoyable program presented by Elsie Janis, assisted by Rudolph Bocho, violinist; Walter Verne, baritone; and Lester Hodges, accompanist. In her imitable manner Miss Janis aroused the greatest enthusiasm in character songs, a French group in costume, impressions and dances, etc. Mana-Zucca's Budjely, the Beethoven-Auer Turkish March and numbers by Cui and Portnoff were the selections programmed by Mr. Bocho, for which he won well deserved applause. Mr. Verne opened the program, interpreting artistically Nutting's With You, and Huhn's Invictus. Lester Hodges was the efficient accompanist. The Rubinstein



Club now is in its thirty-seventh season, and Mr. and Mrs. Chapman are to be congratulated upon their untiring efforts in making this organization one of the finest of its kind in the country.

Two More Cities Acclaim Sousa

On December 2, John Philip Sousa and his band delighted a large audience at both afternoon and evening concerts in Convention Hall, Kansas City, Mo. The famous march king gave his equally famous program, including Nobles of the Mystic Shrine, Stars and Stripes Forever, and many other old favorites as encores. The event marked the twenty-fifth anniversary of the hall, where Sousa at that time had given a concert with about fifty musicians comprising his band.

On December 8 he was heard in Pueblo, Colo., in Memorial Hall, and made a particular impression on music lovers of that city in Ernest Schelling's composition, The Victory Ball, from Alfred Noyes' poem.

Schelling to Conduct Here

Ernest Schelling returned from Europe on S. S. Paris, and is busy preparing programs for his children's concerts with the Philharmonic Orchestra, under the auspices of the American Orchestral Association, and making programs for his piano recitals.

Mr. Schelling will give a recital in Carnegie Hall, New York, on January 14. Exactly twelve days later he will appear for the first time in New York as a conductor, leading the Philharmonic Orchestra at the first children's concert in Aeolian Hall. Among other recitals scheduled for Mr. Schelling in January are appearances in Boston and Philadelphia.

Edward Johnson Guest of Honor

Edward Johnson was invited by the Italian Ambassador to be guest of honor at the Italian Embassy in Washington, D. C., on December 14.

Viola Klaiss an Ambitious Organist

Viola Klaiss is a Philadelphia organist who has gained a large following there and one who is not satisfied to rest merely on what she has already accomplished. She has played with orchestras and was soloist with her father's



VIOLA KLAISS

orchestra, he having a symphony organization of his own in Philadelphia composed of sixty men. She was also accompanist to her sister in vaudeville, and has won some splendid press notices on tour with Samuel Calvin. Miss Klaiss retired from vaudeville work with the sole purpose of resuming the study of piano and to further her knowledge generally in a musical way.

At present Miss Klaiss is studying organ and theory with Ralph Kinder of the Holy Trinity Church, and piano with Moritz Leefson, president of the Leefson-Hille Conservatory in Philadelphia. She also gives instruction in these subjects.

Miss Klaiss is organist of the Palace Theater, Philadelphia, where her musical ability is highly appreciated. It is her ambition to go as high as she can in the picture world and then try for something bigger. Her ultimate aim is to become a concert organist. She says: "The organ in the picture house has developed new ideas as to how the instrument should be played, and how numbers should be interpreted with an orchestral effect." She believes there is a great opportunity for women in this field.

Ralph Kinder has dedicated one of his recent compositions, Arietta, to Miss Klaiss.

Miss Klaiss states that she would like to write a book on how to play motion pictures without boring the audience.

Marguerite Cooper Active in Pulaski

Marguerite Adeline Cooper, violinist and pianist, has accepted the post of director of music at Martin College and Conservatory at Pulaski, Tenn. She states that she has a large orchestra playing standard works and an excellent harmony and history department, besides a full schedule of private piano and violin pupils. She has three teachers under her at the conservatory. Miss Cooper is a piano pupil of Clarence Adler and a violin pupil of Alexander Bloch and Max Pilzer. Last summer she taught at the Atlanta Conservatory of Music summer session. This fall she was heard in recitals in Fayetteville, Tenn., Lynnville and in Pulaski. She also played for the Piano Study Club at Nashville and the Vanderbilt Woman's Club.

Wentworth and Parr Active

Estelle Wentworth and Albert Parr have been very busy this fall with drama and pageantry. They put on a large pageant in Alexandria, Va., in September, The Dream of Queen Esther, two open air performances of the drama Robin Hood, by Owen Davis, at the Andrews estate on Seminary Hill, and this week they are presenting a Christmas pageant at the First Congregational Church of Washington, which is now the President's church. In the Christmas pageant Mr. Parr portrays the Angel Gabriel and Miss Wentworth is Mary. In Robin Hood Mr. Parr plays the title part and Miss Wentworth is Maid Marian.

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On last October 7th, Mischa Elman appeared in recital at the Auditorium, Chicago. This event marked his THIRTY-SECOND CONCERT APPEARANCE IN THAT CITY since his American debut in 1908.

GLENN DILLARD GUNN, the veteran music critic of the Chicago Herald and Examiner, concluded his review of this recital with the following significant sentiment:

"I HOPE ELMAN COMES TO US AGAIN THIS SEASON."

Other Press Comments of the Current Season:

"Carnegie Hall was packed to the doors for Mischa Elman, one of the foremost of the wizards of the bow." —*New York Mail*.

"Delighted his hearers as always with his brilliant bowing and fingerwork." —*New York Post*.

"Deservedly ranks as one of the great." —*Chicago News*.

"Many opportunities to hear a really good violinist are not afforded in this day and age." —*Boston Globe*.

"All you have to do at a Mischa Elman recital is to sit back and enjoy what you hear." —*Toronto Telegram*.

"Brought an hour and forty-five minutes of heaven into Virginia." —*Virginia Enterprise*.

"The universally popular violinist, duplicated his success here of a year ago, Massey Hall being again filled by an immense audience." —*Toronto Globe*.

"Gave a concert which was two hours short and filled to the brim with the sort of thrill which keeps one so hypnotized as to be unaware of the passing of time." —*Milwaukee Sentinel*.

"Still the idol among violinists of all grades and is likely to remain so." —*Ottawa Citizen*.

"Large audience was thoroughly enthusiastic." —*Montreal Gazette*.

"Possesses that magic power of personality that reaches out over an audience and convinces you with inarticulate tonal eloquence." —*Youngstown Telegram*.

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Isadore L. Buchhalter an Asset to Chicago

Isadore L. Buchhalter, pianist and pedagogue, has now spent upwards of ten years in Chicago and has added much to the excellent reputation he left in the East, proving a decided acquisition to the musical ranks of the Windy City. This is now the consensus of opinion regarding him both as musician and citizen.

Mr. Buchhalter was born in Russia of intellectual parentage, both musical and literary. He arrived in America when very young, locating in New Haven, Conn., where he received a thorough college education.

Of his accomplishments it may be said that he has been a particularly ardent student of Johann Sebastian Bach and has become not only one of his greatest admirers, but also a disciple of this eminent composer and one of his most profound interpreters. He is endorsed as such by the best Bach authorities, and, among other things, an interesting treatise on him has emanated from his facile pen and is about to be published. It may be said that through the medium of his pedagogy Mr. Buchhalter has rallied to his banner many friends and a very large clientele of pupils who occupy his time constantly.

Among the many pupils who have benefited to the point of reaching the artist stage, the latest is Adelaide Berkman, sixteen years old, who was recently heard in a classic program including twelve Chopin etudes, demanding an equipment such as would be required of a well seasoned artist, and in the judgment of her critics registered a pronounced success, exhibiting not only extraordinary talent, but also a schooling seldom acquired by many far beyond her years. The commanding discipline and musicianship of her teacher were always distinctly discernible in her calm aplomb and indifference to her surroundings. Her personality was not in the least affected at any time. Her entire tuition was obtained under Mr. Buchhalter, who has certainly been endowed with rich gifts as a pedagogue, the result of which is successfully conveyed to his pupils.

Mr. Buchhalter is an ingratating and altogether delightful young gentleman to know, always bristling with enthusiastic interest in his pupils and his work. In his large and attractive studio in Kimball Building, a charming musical atmosphere is created by beautiful furnishings, and a sincerity of purpose is always impressed upon one and visible in the faces of his pupils.

He is also secretary and treasurer and a director of the piano department of the Chicago Philharmonic Conservatory



ISADORE L. BUCHHALTER

of Music (Inc.) which has lately been established in a large suite of studios of which his studio is one, he having merged his interests with several other pedagogues of equally high standing in his desire to contribute his force and reputation

in union with theirs to the upbuilding of an institution which will make it unnecessary to seek elsewhere for more finished tuition in music in all branches.

J. A. W.

Harry Ernest Eilert Dead

Harry Ernest Eilert, assistant treasurer of the Musical Courier Company, also holding a similar position with the Eilert Printing Company, died of double pneumonia at the Lutheran Hospital, 144th Street and Convent Avenue, New York, early Thursday morning, December 13, at the age of fifty-two years. Death was entirely unexpected, as the deceased had been active in business, although complaining at times of not feeling well, up to Friday, December 7. After he entered the hospital, the ill health which he had complained of during the past several months seemed to have a reactionary effect, resulting in pneumonia setting in.

The deceased joined the MUSICAL COURIER organization ten years ago, coming as a thoroughly schooled business executive, particularly in the work of accountancy. His sudden death came as a distinct shock to his fellow associates, who were still depressed over the sudden death of one of the office employees in Mr. Eilert's department, as well as that of Paula May Schmoeger, the five-year-old daughter of the treasurer and general manager of the Musical Courier Company, all occurring within one month.

The late Harry E. Eilert was the brother of Ernest F. Eilert, president of the Musical Courier Company and of the Eilert Printing Company. He was born in New York City, December 23, 1871, and educated in the public schools. Of a studious nature, he developed a broad familiarity with many subjects, while at the same time training himself for a business career. He is survived by a widow, Augusta (Kohler) Eilert; a son, John K.; a sister, Elizabeth, and a brother already named.

The funeral services were held Saturday afternoon, December 15, at his home, 788 Riverside Drive, New York. The interment was in Lutheran Cemetery, Brooklyn.

Chickering Reception for Phillip Gordon

A reception was tendered Phillip Gordon, pianist and Ampico artist, at the Chickering Studios on Tremont Street, Boston, a week ago Sunday afternoon, when a considerable portion of Boston's musical fraternity attended. Mr. Gordon gave an exhibition of his abilities to the evident pleasure of his audience and Ampico reproductions of his work were also heard. Mr. Gordon has been making appearances in Boston and vicinity during the past week in connection with the Ampico.

Ethel Colgate to Marry J. W. Atkins

On December 24, Ethel Colgate, pianist and teacher of New York City and Garden City, will be married to James Walter Atkins of Shreveport, La., at noon at the Church of the Transfiguration, New York City. Raphael Diaz, tenor of the Metropolitan, will sing, and Alexandre Bloch, violinist, will play, with Mr. Hefenstein conducting the full boys' choir.

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Quel superb programme et que de bravos dont pouvait très justement se réjouir M. Weston Gales! (Adolphe Julian, *Journal Des Debats*.)

M. Weston Gales a su très heureusement en triompher et sa direction pleine de couleur et de vie a produit une impression profonde. (Henri de Curzon, *La Nouvelle Revue*.)

M. Weston Gales conduit par cœur, sans partition, sans même de pupitre, ce qui est d'un beau courage, d'une belle assurance. Il nous a étonnés par sa virtuosité professionnelle. Il dirige avec aisance et il apporte une chaleur remarquable à la traduction des pages célèbres qu'il a inscrites à son programme.—(*New York Herald, Paris*.)

L'élegante autorité du chef, sa personnalité extrêmement sympathique, sa connaissance parfaite des œuvres exécutées ont donné à cette réunion un certain lustre d'art et de mondanité, que l'élegance de la colonie américaine et la richesse du programme ne pouvaient manquer de réaliser. M. Gales a eu le bon goût de ne pas se montrer personnel dans l'exécution de pages connues que les Ouvertures de Rienzi, du Vaisseau Fantôme, de Tannhäuser et que les Préludes de Tristan, Lohengrin, et Parsifal. Il a su dégager la pensée de l'auteur de l'emprise égoïste du chef d'orchestre, toujours enclin à notre époque, à se situer en première place au grande détriment du caractère de la musique exécutée et de la mémoire des compositeurs.

AMERICAN OPERATIC DEBUT, MILWAUKEE, NOV. 17, 1923 (Hänsel and Gretel)

Another conductor, new to us, Weston Gales, but well known in Detroit, wielded a most trenchant and sympathetic baton, bringing out the fascinating rhythms, and achieving a distinct success for himself and the orchestra.—(*Sentinel*.)

Cette marque de respect honore le parfait artiste qu'est M. Weston Gales. (H. Jacques Pares, *Le Critique Indépendante*.)

M. W. Gales connaît, paraît-il, l'œuvre entier de Wagner par cœur. M. Gales s'en sortit toute à son honneur, et la façon chaleureuse et fervente dont il dirigea l'orchestre Lamoureux, prouve sa connaissance approfondie des ouvrages wagnériens. (Pierre Leroy, *Le Courier Musical*.)

La Maîtrise de ce chef, que dirige de mémoire, pendant deux heures, des œuvres de Wagner, avec une décision et une puissance réelle est indéniable.—*Le Pratique*.)

INNSBRUCK

At the conductor's desk (performance of Fidelio) stood for the first time the new operatic conductor, Weston Gales, who directed the orchestra skillfully and successfully. The public showed itself very generous with its applause and at the end called not only the principals but also the musical director repeatedly before the footlights.—(*Volkszeitung*, Innsbruck, Austria.)

First of all we wish to single out the new conductor Weston Gales, for his complete devotion to the work. That the orchestra followed the new conductor with joy was self-evident. To have been able to make the chorus of prisoners sing with the beauty of tone and the brilliancy which they showed was really a wonderful achievement.—(*Alpenland*, Innsbruck, Austria.)

Weston Gales, former conductor of the Detroit orchestra directed and kept things moving merrily.—(*Telegram*.)

The fine, big orchestra played with graceful delicacy under the leadership of Weston Gales, a very skillful and inspiring conductor.—(*Sonntags Post*.)

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EDITH MASON

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AS:

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**Wins Also Press and Public at Recital
in Orchestra Hall, Chicago**

MADAME MASON IS THE FIRST OF LYRIC SOPRANOS NOW SINGING IN OPERA.—Herald-Examiner, December 10, 1923.

HER MUSIC WAS A VERITABLE TREASURE OF SONG.—Evening American, November 23, 1923.

MASON SPLENDID IN FAUST.—Chicago Daily News, November 15, 1923.

MASON SANG BEAUTIFULLY.—Evening Post, November 23, 1923.

MASON COVERED HERSELF WITH GLORY.—Journal of Commerce, November 23, 1923.

MASON EXQUISITE IN MANON.—Chicago American, November 27, 1923.

MASON SANG WITH BEAUTY OF TONE AND REMARKABLE VOCAL CONTROL.—Chicago Evening Post, November 27, 1923.

AMERICA'S GREATEST LYRIC SOPRANO.—Chicago Evening American, November 15, 1923.

NO ONE CAN SING THE JEWEL SONG WITH GREATER EASE OR WITH MORE CONSISTENT PURITY OF TONE.—Herald-Examiner, November 13, 1923.

SHE HAS MADE HER PUBLIC LOVE HER, WHICH IS THE TRIUMPH OF PERSONALITY. SHE WON ENDURING RESPECT FOR HER SONG.—Herald-Examiner, December 10, 1923.



Van Riel Photo, Buenos Aires.

SHE IS MISTRESS OF ROMANCE. ARTIST TO THE FINGER TIPS.—Chicago American, November 15, 1923.

ONE CAN GO QUITE A JOURNEY BEFORE FINDING A JEWEL SONG THAT RIPPLES OUT MORE EASILY, MORE CERTAINLY OR WITH A LOVELIER TONE THAN THERE WAS IN HER SINGING. HERS WAS A COMPLETELY HONEST PERFORMANCE, NO EVASIONS, NO DODGING BEHIND THE VEIL OF PERSONALITY. NOTHING BUT TONE AND SINGING, AND BOTH OF THE FIRST CLASS.—Chicago Tribune, November 13, 1923.

SHE SANG MAGNIFICENTLY.—Chicago Journal of Commerce, November 15, 1923.

HER SINGING OF THE GOUNOD MUSIC WAS PERFECT.—Chicago Herald-Examiner, November 15, 1923.

EDITH MASON POSSESSES ONE OF THE MOST GLITTERING VOICES NOW TO BE HEARD.—Chicago Journal, November 15, 1923.

MARGUERITE OF MASON IS SUPERIOR TO ANY I HAVE HEARD, INCLUDING MELBA IN HER PRIME.—Felix Borowski, November 23, 1923.

SHE MADE A VERY EFFECTIVE FAREWELL APPEARANCE, EARNED STORMS OF APPLAUSE, AND SHE REPEATED THE LAST ROSE OF SUMMER.—Chicago Daily News, December 10, 1923.

Management: WOLFSOHN MUSICAL BUREAU, Inc.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

MUSICAL INSTRUMENTS AND MUSIC EDUCATION

The Noticeable Advance in the Popularity of Instruments as the Result of Educational Activity

In a recent report made by the Music Industries Chamber of Commerce, a business organization for the purpose of advancing the sale of musical instruments, it is recounted that jazz has not interfered with the sale of musical instruments. This report is interesting because it refers specifically to a greater sale of pianos for the year 1923 than at any previous time. Also, that band and orchestra instruments are so in demand as to tax the capacity of instrument factories.

A few years ago it was thought that the phonograph would become popular enough to kill off any interest in the piano as a home instrument, and also practically nullify the sale of sheet music. This may have been true for a very short time, but publishers are now of a somewhat different opinion. The phonograph has been in many ways a boon to the musical trade. It has established a keener interest in music that would not have existed without this particular agency. This report further points out that owing to the influence of jazz music, particularly over the radio, the past year has accomplished the largest sale of instruments on record, and the leaders in the instrument production were saxophone and

harmonica. This condition has undoubtedly been brought about by the popularity of dance music. Advocates of the higher form of musical art have secretly and openly deplored the decline of musical taste in America. We have never been able to sympathize wholeheartedly with this attitude of mind. It is true that we are passing through a rather crude stage of appreciation in music, but at the same time we are interesting hundreds of thousands of people in music through this so-called vulgar medium who otherwise would never turn to music of any kind.

When some of Schubert's music was re-arranged and altered so that it might be included as part of a musical comedy scheme, a group of musicians held up their hands in holy horror. But through this means Schubert's music was brought to the attention of more than a million people and today they know the "Unfinished" symphony in its original form simply because their interest had been aroused by the use of the principal theme in this symphony as a modern waltz tune. Thousands of people would attend grand opera performances if many other composers wrote in the simple idiom adopted by Puccini. The tuneful melodies of Gounod's Faust and Bizet's Carmen, to say nothing of the immortal Verdi, have been largely responsible for the popularity of grand opera companies throughout the world. Grand opera is after all an expensive luxury, and with very few exceptions the manager must depend upon the interest of the public for his support. The public will not follow or attend performances which it does not understand, and there is no doubt that so far as musical composition is concerned, the pendulum will swing back from the ultra-modern musical conception of today to the simple, direct, and melodious treatment of yesterday.

PUBLIC SCHOOLS AND MUSIC APPRECIATION.

It is doubtful whether or not the Committee on Investigation in making the report referred to above took into account the work which the public schools are doing to encourage a better understanding and a livelier appreciation in music. In nearly all high school systems of the United States a great deal of stress is being laid upon instrumental instruction. Classes for teaching every instrument of the orchestra are being established. Some are financed by the cities themselves, others by outside organizations which have a live interest in musical development. But no matter what the means, the end will be the same. In some cases parents are willing to buy these instruments for their children. In others the cities supply some, and public spirited citizens contribute the rest. When a condition such as this exists and thousands of children are yearly being encouraged to study some instrument, its effect is instantly established on the manufacture of instruments, and the Music Industries Chamber of Commerce can therefore report a decided increase on the side of the public toward a livelier interest in music. It is equally true that the influence of dance music, particularly jazz, has encouraged many young people to study instruments which can be used in this particular field. But above and beyond this, there has been an equal development in the appreciation of the higher forms of music. The music memory contest in the elementary schools throughout the United States, the incorporation of music appreciation courses, both

in elementary and high schools, and the encouragement of orchestra development and training, has been largely responsible for the increased interest in the manufacture and sale of musical instruments of all kinds.

The public schools are doing a great work in this regard, and it is an unfortunate thing in one way that the quiet but constant application of the principles of good instruction as a daily accomplishment, must remain unheralded and so little known to the rank and file of people whose business interests are so closely allied with daily instruction in the elementary schools.

THE FUTURE EFFECT OF SUCH INSTRUCTION.

To carry this plan to a real fruition, the public schools are, wherever possible, linking up their educational activities with the local symphony orchestras. Apart from a desire to teach children an understanding of better music there is still another idea, and that is to have all instrument players enjoy the advantage of a close contact with the best players in the instruments of the orchestra. Through a means of this kind artistic standards are established, and children may then develop not only a keener appreciation, but a better understanding of the particular thing that they are required to do when they play in their own orchestras. It is in this phase of the work that perhaps the most spectacular development has taken place.

Whatever may be the direct cause for the increased activity in the playing of musical instruments, it must be admitted that the musical activities of the public schools have been a large contributing agency to the development of a more popular and intelligent understanding of good music.

Hazel Gruppe Returns from Europe

The well known pianist, Hazel Gruppe, returned recently from abroad where she has spent several months studying in addition to finding time for several concerts which took place in Paris and Strasbourg.

In Strasbourg, Guy Rapartz, the composer, was present at one of Miss Gruppe's recitals and afterwards made the acquaintance of the pianist. Such distinguished musicians as Vincent d'Indy, Paul ve Daal, La Flem, Andre Bloch, Revel Nadia, Boulanger, Isidor Phillips, and other prominent musicians were among those whom Miss Gruppe met and played for while on the Continent.

The following criticisms appeared in the local press after Miss Gruppe's concert:

Hazel Gruppe is a very true and sincere pianist and she possesses facility and charm. The superb character of the last part of the Prelude Choral and Fugue, of Cesar Franck, did not escape her, and the Polonaise in A flat, of Chopin, benefited by her playing it with a well accented and sustained rhythm. Among other works on the program I Signal, a captivating tarantella, by Hans Ebell, in which I heard some amusing clashing harmonies.—La Courier Musical, Paris.

The young pianist cut a real success for herself in her Paris debut, Tuesday evening, in the Salle Gaveau, in a program of classical works which she interpreted with all the feeling of an ardent nature particularly gifted. No doubt that after such a successful debut, Miss Gruppe's career will be most brilliant.—Le Radical, October 19.

Margaret Northrup with Civic Symphony

Margaret Northrup, soprano, will be soloist with the Civic Symphony Orchestra, Dirk Foch conductor, at the Waldorf-Astoria in the second of the series of Morning Musicales sponsored by the Haarlem Philharmonic Society. On November 23 she appeared on the same program with the Symphony Players at the Adams Memorial Church, when she was well received in an English group. On November 25 she was soloist with the Rutherford, N. J., chorus, singing Mendelssohn's Hymn of Praise. This engagement was



Photo by Apeda.

MARGARET NORTHRUP

a direct result of Miss Northrup's appearance with the same chorus in October, when she sang Gounod's *Gallia*. On December 2, she appeared in joint recital with Willem Durieux, cellist, at the Crescent Athletic Club of Brooklyn. Miss Northrup gave a successful debut recital in New York in March of this year. Her second recital in the metropolis is booked for early in 1924. The soprano spent three months in Europe the past summer, and during that period considerable time was spent in studying repertoire in Paris.

Hofmann Here January 3

Josef Hofmann will play with the Philadelphia Orchestra in Philadelphia on December 28 and 29, and appear in New York on January 3.

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Of Gabrilowitsch's performance of the Beethoven "Emperor" concerto with the New York Philharmonic Orchestra, Dec. 6-7

Lawrence Gilman wrote in the Tribune

"Then came Mr. Gabrilowitsch, and criticism seemed for a while to lose whatever excuse it may have to cumber the earth—for there is little that can be said of the episode except that the pianist played Beethoven's Fifth concerto in E flat major, and that he played it as beautifully as we have ever heard it played—with transcendent loveliness of spirit and of tonal embodiment, with a cantilena that still haunts the inward ear, with a breadth and ardor of imagination, an amplitude of style, which seemed to us suspiciously akin to consummate art."

"Nor were we alone, apparently in this impression, for the audience applauded Mr. Gabrilowitsch as if great performances of the 'Emperor' Concerto were the rarest things in the world; which, perhaps, they are."

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New York to Hear Harvard Glee Club

The Harvard Glee Club, Archibald T. Davison conductor, will give a concert at Carnegie Hall, New York, on the evening of December 22.

If you ask any member of this organization how it happens that the club has developed into one of the most thoroughly trained and accomplished men's choruses in the country, he will simply answer, "Doc."

Dr. Archibald T. Davison—or Associate Professor Davison, for this is his title on the college record books, although the men in the Glee Club call him "Doc"—has spent most of his life at Harvard. He studied there as an undergraduate



ARCHIBALD T. DAVISON,
conductor of the Harvard Glee Club.

from 1902 to 1906, and continued there for graduate work in music, with one brief intermission when he studied the organ under Widor in Paris. He began to teach in 1908, two years later becoming organist and choirmaster at the college chapel, which position he still holds. Several of his compositions have been performed by the Boston Symphony Orchestra. Recently he was decorated by the French Government with the Academic Palm.

For the past twelve years he has been director of the Glee Club, and during that time he was laying the foundation for its success. Under his guidance the new movement for better music gradually developed. A fundamental thing to remember, however, is that the new step which the club took in 1919 was taken on the initiative of the undergraduate officers themselves. They decided that no compromise between jazz and the classics was possible, and that the Glee Club must

devote itself entirely to one or the other. That these officers were right in their opinion, that the Glee Club should successfully undertake the practice and performance of good music, there is no longer any doubt. They were entirely justified in their faith in "Doc."

Claire Dux Praises "Dr." Samoiloff

Dropping in the other afternoon at the studio of Lazar Samoiloff, whom should I chance to meet but Claire Dux, the charming soprano of Chicago Opera and concert fame.

"What are you doing here?" I asked, after greetings were exchanged, for it is far from every day that one meets a prima donna of Mme. Dux' prominence in a vocal studio.

"Brushing up," she replied.

"You do not, then, belong to that rather large class of prima donnas who know so much that they never have to study?"

"No," she answered, "and I never shall belong to that class if I live to be a hundred years old. Every once in a while I go to some competent vocal teacher and have my voice examined, so to say, just as I go to some physician and have him make a thorough examination of my physical condition.

"In fact, the voice itself seems to me very much like a living thing, sometimes perfectly well, and sometimes run down and out of order. And why shouldn't a voice be ill when a special strain is put on it, just the same as any other part of us? It sometimes happens that a singer is called upon by a concert tour, or operatic season, to sing three or four days a week for a number of weeks in succession. This is bound to be a strain upon the voice, no matter how well trained or how well produced, and the unfortunate thing is that no singer in the world is ever able to hear his or her voice as it sounds to another person. Hence the necessity of calling in a specialist, with an expert ear. He can detect things which it is impossible for the singer himself to hear—little tricks that, under the strain of steady singing, have been allowed to creep in and which mar the perfection of the voice, or the clarity and ease of production.

"So whenever I have been under such a strain, or whenever I have taken a long rest, doing very little singing, and am about to begin a new tour, I go to the best vocal expert I can find and have him listen to me, analyze whatever little faults I may have unconsciously allowed to creep into my singing, if any, and set them aright.

"It was my good friend, Richard Hageman, who recommended me to come to Mr. Samoiloff, and I am greatly obliged to him, for in all my experience here and abroad I have never found any teacher who has been able to analyze little troubles so quickly and work in such a direct and prompt manner to correct them. I had heard of Mr. Samoiloff for some time through such artists as Mme. Raisa, who has also worked with him, and now I know from personal experience that all that has been said of his ability is true. I am working with him every day until I go west for my Chicago appearances and shall again take advantage of his advice as soon as I come back." D. R.

Judson House's Engagements and Notices

Judson House's engagements for December are as follows: December 18, Caldwell Choral Society, Caldwell, N. J.; December 23, Brooklyn, N. Y.; December 27, Mes-



(JUDSON) HOUSE ON THE LOOKOUT (MOUNTAIN)

siah, Worcester, Mass., Vernon Butler, conductor. Mr. House has been meeting with great success while on tour in Don Pasquale and Così Fan Tutte, and at a recent appearance in Evansville, Ind., was immediately engaged for the spring festival. In Mozart's Così Fan Tutte, according to the Courier, he "displayed a lyric tenor voice of rare beauty" and handled it "in true Mozart form" besides being "an excellent interpreter of both the lyric and comic side of his role." Also, says this paper, "Mr. House is decidedly a singer with a great future. It is so rare in our days to find a tenor who does not mistake noise making for singing. House is an exponent of that singing school that has ever given to the world its truly great artists."

His spring engagements, after his operatic season has terminated, include Missa Solemnis, with the Oratorio Society, Carnegie Hall, New York, April 9, 1924, and the Spartanburg Festival.

Knoch Conducts Siegfried

Ernest Knoch, the well known Wagnerian conductor, this year with the Wagnerian Opera Company, has been receiving splendid criticisms for his work all along the line. Here is one from the Detroit News, of December 1, referring to a performance of Siegfried in that city on November 30: "Mr. Knoch conducted, in the place of Mr. Moerike, as announced on the program. As Detroit has much reason to know, he is a musician of the very first order and the Wagnerian drama, his love and his pride, clothes him with something akin to splendor. It is a very great pleasure to watch Mr. Knoch at the conductor's desk, his slender figure animated and alert, his eyes riveted on the performers and his remarkable countenance so very like that of Wagner himself. This great facial resemblance has a powerful effect on the susceptible observer, who is likely to imagine him actually in Bayreuth in the 70's, with the master himself in charge. Nor is this illusion particularly dispelled by the quality of the conducting, for Mr. Knoch has forgotten more about Wagner than most conductors know."

"Kathryn Meisle also displayed a versatility that puts the final stamp of perfection on her artistry."

—Herman Devries in *Chicago American*, Dec. 8, 1923.

THIRD BRILLIANT SUCCESS!**KATHRYN MEISLE**

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"Kathryn Meisle also displayed a versatility that puts the final stamp of perfection upon her artistry. An Erda, who successfully sings the music of the shepherd, WHOSE COLORATURA IS MUSICAL AS WELL AS CORRECT, IS INDEED A RARA AVIS."—Herman Devries in *Chicago American*, Dec. 8, 1923.

"Kathryn Meisle did some particularly fine singing as the Shepherd Boy."

—Paul Martin in *Chicago Journal of Commerce*, Dec. 8, 1923.

"Kathryn Meisle's fine contralto was again admired and she shared in the enthusiasm of the evening."

—Chicago Herald-Examiner, Dec. 8, 1923.

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VICTOR ARTIST

BALDWIN PIANO

NEW YORK CONCERTS

DECEMBER 10

Lillian Croxton

Lillian Croxton, coloratura soprano, assisted by Lucien Schmit, cellist, and Walter Golde at the piano, gave a recital at Aeolian Hall, Monday evening, December 10, before a large and appreciative audience. Her first group comprised compositions by Salvador Rosa, Veracini, and Mozart's Queen of Night, with flute obligato by J. Henri Bove, in which she disclosed a brilliant voice, which she used with skill and intelligence. The remainder of her program was made up of numbers by Monro, La Forge, Dell' Acqua and others, all of which were delightfully interpreted by Mme. Croxton. She was heartily received and at the end of her program encores were demanded.

Lucien Schmit, cellist, gave two groups, in which he displayed genuine artistry as well as an exquisite tone, rich and velvety. He, too, was enthusiastically received and responded with encores. Needless to add, Mr. Golde is always a splendid addition to any program.

Virginia Myers

Virginia Myers, the charming young daughter of the well known artist of the same name, gave her second dance recital at Carnegie Hall, December 10, assisted by a small but very capable orchestra under the direction of Harry Bennett. She interpreted various famous musical numbers, such as the prelude in C sharp minor (Rachmaninoff), clad in a startling red dress; an Egyptian ballet (Luigini) of four numbers, in which the minuet was especially taking; needless to say this number had appropriate gesticulation. Spanish, Hungarian, Italian, German (Blue Danube waltz), American (To a Water Lilly), all these were done in graceful, vigorous, and always interpretative fashion. Numerous flowers were given the young artist. The orchestra played selections from Eliliand (von Fielitz, best known as songs), and received applause. The boxes were full, and so was a large portion of the main auditorium and galleries.

Philomela Glee Club: Percy Grainger, Soloist

The Philomela Ladies' Glee Club, Etta Hamilton Morris, conductor, gave a delightful concert on Monday evening in the Academy of Music, Brooklyn, which was attended by a capacity audience.

The Philomela, under the capable and untiring guidance of Mrs. Morris, has demonstrated in the past that its work is worthy of high praise and again proved its value at this concert. The various numbers were presented with unity of thought and fascinating tone color, for which both the society and Mrs. Morris received much applause. The numbers rendered by the Philomela were: Invocation to Saint Cecilia, Victor Harris; Mulberry Tree, Wells-Barlow; The Naughty Little Clock, De Koven-Spross; Iceland Fishermen,

Fourdrain-Harris; Humoresque, Dvorak-Spross (this last number had to be repeated); Night is Like a Gypsy Maiden, H. S. Sammon; There was a Pig Went Out to Dig (English play song collected in Lancashire), arranged by Percy Grainger; Amarilli, mia bella, Caccini-Taylor; and Hallelujah chorus (from The Messiah), Handel-Sherwood.

Percy Grainger created a veritable furor by his artistic playing. The opening number chosen by the popular pianist-composer was Chopin's sonata in B minor, op. 58, with which he fascinated his large audience to such an extent that the applause which followed bordered on an ovation. The same enthusiasm prevailed after he played his other two groups, which comprised the Hornpipe from the Water Music, Handel-Grainger; Lullaby, op. 49, No. 4, Brahms-Grainger; Colonial Song, Grainger; Spoon River (American folk dance set by Grainger); Wedding Day at Troldhaugen, Grieg; to the Springtime, Grieg; and Islamey (Oriental Phantasy), Balakirew. To this long program Mr. Grainger was obliged to add as encores four of his own compositions—Country Gardens, Irish Tune from County Derry, One More Day My John, and Shepherd's Hey—as well as Juba Dance by Dett.

Raymond Havens

An appreciative audience greeted Raymond Havens on his return to Aeolian Hall, Monday afternoon. Once more this young pianist showed himself a scholarly musician, with ample technical equipment and sincerity of interpretation. Beginning with the Bach prelude in E minor, arranged by Siloti, he followed with Beethoven's sonata, op. 81a (Les Adieux, L'Absence et Le Retour). Understanding, polished style and careful phrasing marked his playing of this. Two modern numbers which delighted the audience were Heart's Ease, by Frank Bridge, and The Frogs, by Chadwick. Other numbers in the same group were Medtner's Allegretto in C, Saint-Saëns' arrangement of Gluck's minuet from Orpheus and Schumann's Paillons, into which color and life were woven. A Chopin group which included the lovely prelude in A flat major, discovered in 1918, concluded the program. Several encores were demanded, which included the Schubert Moment Musical and the brilliant Schulz-Evler Blue Danube waltzes.

The Herald remarked that "Mr. Havens played with musicianly taste and a good technic." The Mail said: "Mr. Havens is a pianist of sound schooling and his playing was intelligent, careful musical."

Phyllis Lett

Phyllis Lett, a well known English contralto, made her first American appearance at Town Hall on Monday evening, December 10, with Ellmer Zoller at the piano. Miss Lett sang a group of Italian airs, a group of Brahms songs, a group of songs in French, and modern English songs by Holst, Davidson, d'Arba, Quilter, Shaw and Davies. She created an excellent impression and immediately won a warm place for herself in the hearts of her hearers. Miss Lett's equipment includes a contralto voice of very rich quality and wide range, her phrasing is excellent, she sings with style, and last, but not least, she has a striking stage presence.

H. C. Colles, in the Times, paid high tribute to the con-

tralto, stating "She is a musician. She chooses good songs and sings them for their own sake, never for the display of vocal qualities. She has bent her energies to the development of vocal flexibility and a pure and easy diction. Consequently she is not limited to songs of the *In questa tomba* type." According to the Tribune, "Miss Lett is well endowed vocally with a contralto of fullness and depth," and it is the opinion of the World critic that "She is an extremely personable person and made a good impression." The World critic also referred to Miss Lett as one of England's best concert contraltos.

Frances Nash

Since her appearance here a couple of years ago, Frances Nash has made rapid strides. Always an interesting pianist and talented, this young American, in her concert work in other climes, has broadened and ripened until now she should rank with the foremost of the young generation of keyboard artists.

On Monday afternoon Miss Nash made her reappearance in a recital at the Town Hall before a representative audience that manifested interest and due appreciation. The program opened with a worthy rendition of the Bach prelude and fugue, which at once impressed those more familiar with Miss Nash's work and her fine development. Technically she has much on the credit side and also a good even tone. Her rhythm is commendable and she plays with depth of feeling. A serious artist, Miss Nash is a sound musician and altogether an artist who is forging ahead rapidly. The MacDowell Eroica sonata aroused much applause, as did also numbers by Chopin, Albeniz, and the Arabesques on the Blue Danube, Schulz-Elver.

DECEMBER 11

John Louw Nelson

John Louw Nelson, evidently (from the name) of Scandinavian ancestry, attacked New York for the second time on the afternoon of December 11, giving a program of his compositions at the Town Hall, assisted in a most able manner by Dreda Aves, an altogether remarkable mezzo soprano. Mr. Nelson is a composer of such excellence that it is really surprising that his works are not heard on New York recital programs without his personal activity. Perhaps the reason of it is that most of the material is rather light in an age where people seem inclined toward the sensational, lurid and tragic, or the dissonant inventions of the futurists. However that may be, it is really a pity that both Mr. Nelson and Miss Aves are not better known and appreciated at their true worth.

Pansy Andrus

Pansy Andrus, a young American pianist who has received her pianistic education at the hands of Sigismund Stojowski, gave her debut recital at the Princess Theater Tuesday afternoon. The Beethoven F major andante headed her list and following this came Harold Bauer's transcription of Bach's Partita in B flat major, which had a crisp and spirited reading. A Chopin group came next—a nocturne,

PHYLLIS LETT

American Debut New York, November 10

English Contralto Displays Voice of Fullness and Depth

... A leading British contralto, made a favorable impression in her American debut. Of striking appearance well endowed vocally with a contralto of fullness and depth. . . . Interesting and distinctly impressive. . . . The singer showed that a light touch was well within her powers. . . . —Perkins in the New York Tribune.

Miss Lett made her audience acquainted with a superb voice. . . . Her program did not suggest fear of consequences. It was sweeping, ambitious and consisted of good music . . . voice noble in quality . . . intelligence and sincerity . . . interesting to her audience. She sang with insight, taste and large earnestness . . . a considerable breadth of style imparted dignity to all her vocal utterances.—W. J. Henderson in the New York Herald.

She Has Voice of Remarkable Appearance at Town Hall

... An exceptionally attractive artiste, with a voice of remarkable power and rich and velvety quality. . . . A real contralto of broad compass. . . . Her *Questa Tomba* by Beethoven was noble, dramatic and of serene dignity. Mozart's *Io ti lascio* was interpreted with taste and a comprehension that proved her understanding of that particular and difficult school of

It was obvious that she won her audience in the course of a program which ranged from classical songs, through a group of Brahms and some French songs, to modern English ones. Hers is a contralto voice of rich quality. . . . She is a musician. She chooses good songs and sings them for their own sake, never for the display of vocal qualities. She has bent her energies to the development of vocal flexibility and a pure and easy diction. . . . She is not limited. . . . Resonant tone . . . the lighter the rhythm of the song the better was her singing, and this is rare in contraltos. Brahms's *Sandmannchen* and Bruneau's *L'Heureux Vagabond*, a sufficiently sharp contrasted pair were alike exquisitely poised. . . . At the end Miss Lett was induced to extend her program further.—H. C. Colles in the New York Times.

Power in Her First American at Town Hall

composition. She sang with spirit and enthusiasm. . . . Excellent German diction. Diction was also one of the delights of her English numbers.—Grena Bennett in the New York American.

... The singer was everywhere equally at home and convincing. . . . A dark, rich voice within a personality that knows no guile and stoops to no beguilement.—The Sun and the Globe.

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Orchestral Concert, Sir Landon Ronald, Conducting.

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étude and fantasy. Of these, the F minor étude had perhaps the best performance. It was given with delightful lightness and smoothness. As the program progressed Miss Andrus gained in confidence and seemed more at home in the three Brahms intermezzi. The concluding group consisted of Debussy's *La Cathédrale Engloutie*, Stojowski's *By the Brookside*, which had to be repeated, and Rachmaninoff's prelude in B flat major. Miss Andrus displayed good taste in the interpretation of the various numbers, well grounded technic and musical instinct. Her phrasing and pedalling were carefully studied, her tone was pleasing and there was musical sensibility and refinement of style. Her audience showed appreciation and called for encores.

The Herald said: "Her crisp finger work in the Gigue of the Bach number was delightful. She showed musical taste, sentiment and intelligence in all her playing."

"Miss Andrus' performance was that of a well-trained pianist," commented the World critic.

Herman Epstein

The series of five lecture-recitals by Herman Epstein on Richard Wagner's Ring of the Nibelung began on Tuesday afternoon in Carnegie Chamber Music Hall. The opera chosen by Mr. Epstein for the opening lecture was Rheingold. He spoke in a clear, straightforward manner, illustrating the various motives on the piano, revealing their origin, meaning and development into different moods, which made the lecture not only extremely interesting but also comprehensive and instructive. After reading some excerpts from Wagner's Art and Revolution, Mr. Epstein suggested that the audience read that work in order to get a better idea of Wagner's philosophy.

On Friday afternoon, December 14, Mr. Epstein gave his second lecture-recital at which he finished the last act of Das Rheingold and gave a detailed description both musically and dramatically of the first act of Die Walküre which proved equally interesting as the opening recital.

Other lectures by Mr. Epstein to complete this series are scheduled for Tuesday afternoon, December 18, on Walküre, second and third acts; Friday afternoon, December 21, on Siegfried, and Friday afternoon, December 28, on Götterdämmerung.

This series of lectures is under the auspices of the Wagnerian Opera Company.

Marie Stapleton Murray

Never has the Washington Heights Musical Club idea proved itself more completely successful than at the recital under the auspices of the club, and for the benefit of the club, given by Marie Stapleton Murray, soprano, at the Plaza on the evening of December 11, before an audience that overflowed the limits of the hall and spread out into the adjoining passages, and was aroused by Miss Murray's splendid art to the highest pitch of enthusiasm. With the efficient aid of Louis Baker Phillips, accompanist, Miss Murray sang a program, including works both ancient and modern, with a beauty of tone, a force of vivid temperament and a power of control over the finer shades of expression that places her among the very first ranks of concert artists. She was a real sensation and deserves every bit of the applause she received, and the Washington Heights Musical Club, as well as its founder and president, Miss Cathcart, must share in the fine success of the evening. It was a notable event.

DECEMBER 12

Lamond

Lamond played his second all-Beethoven program of the season at Aeolian Hall on the evening of December 12, winning the heartiest approval of a large audience. It is said that this second Beethoven program was given by request. If so, it may be said that the requesters certainly showed their high good sense and understanding and appreciation both of Beethoven and of Lamond. For Lamond does with Beethoven exactly what one would have him do. He has arrived at an even balance between tradition, which often means dryness, and the necessary self-emphasis which lends warmth and variety to the works of the greatest of masters and brings out all of their beauties with rare and delightful vividness.

Lamond played the thirty-two variations in C minor, the six variations in F major, six bagatelles, four sonatas, and a Polonaise. Everything was characterized by brilliance as well as clarity, warmth and emotion, thundering fortissimos and charming pianissimos. It was playing of the finest kind and a more interesting and faithful rendition of Beethoven it is impossible to imagine.

Dai Buell

Dai Buell, the pianist, always has an interesting program, with many unacknowledged, little-used, comparatively little known numbers on it. This was again true on the occasion of her first recital of the season at Aeolian Hall on Wednesday afternoon, December 12. It was called a "recital of

MUSICAL COURIER

music for the pianoforte with interpretative remarks," and the music which she chose to play and to remark upon included a Paradies' toccata, the Bach Capriccio, On the Departure of a Favorite Brother, and the six Beethoven variations on Nel Cor Piu Non Mi Sento. After this first group she played the Schumann Papillons, his F sharp major Romanze, and the Faschingsschwank aus Wien. Then came a group of MacDowell, including the Bre'r Rabbit, two preludes of the late Louis Campbell-Tipton, and a Scriabin étude, and to complete the afternoon, a Danse by Debussy, Stcherbatcheff's Marionnettes and Liapounov's brilliant Lesghinka.

This is a decidedly unconventional program. To make it still more so, Miss Buell said a few words before the various items, not giving any dry musical analysis, but just throwing some light on the personality of the composer or of the particular number she played, a very good idea which seemed to arouse interest on the part of the audience. She will doubtless condense her remarks somewhat after she has tried out this new idea a little more.

Miss Buell is by her own choice a miniaturist on the piano. She plays only the lighter and smaller works and these she does exceedingly well. The little Beethoven variations, done with utter simplicity and frankness, were the more welcome to at least one hearer than any massive exposition of the longer sets by the same composer. Schumann was done with real sympathy and understanding—which is all that Schumann needs. The two preludes by Campbell-Tipton, probably played here for the first time, were interesting and attractive music. Debussy's Danse is an early composition, scarcely known. It is anything but

Dame Clara gave her only New York recital of this season at Carnegie Hall on Thursday afternoon, December 13, under the patronage of the British Embassy. Her voice, with its extraordinary lower register, is still intact, despite her years of service in the cause of music, and she sings as she always has. Ivor Newton gave her sympathetic support at the piano, and W. H. Squire, cellist, was the other assisting artist. There was a large audience of Dame Clara's admirers who applauded everything she did with great enthusiasm.

Germaine Schnitzer

Very musical, very warmly felt, and very brilliantly played was Germaine Schnitzer's piano recital program at Town Hall on Thursday evening. A flattering large audience was on hand to enjoy and to applaud the fine performance of the artist.

Her big numbers were the Schubert Wanderer fantasia, the Mozart-Liszt Don Juan fantasia, and the Chaconne by Bach-Busoni, and all were rendered with the correct style peculiar to each. The Bach epic had a broad, reposeful reading. Schubert was revealed with sentiment and grandeur. In the Liszt piece Miss Schnitzer loosed all her technical batteries and gave a tremendously kindling presentation with a climax that had truly masculine power and impetus.

Of the shorter compositions the present reviewer liked best Miss Schnitzer's precise and scintillant version of Beethoven's Groschen Rondo, her dainty finger and wrist work in Brahms's B minor Capriccio and Rachmaninoff's arrangement of the Bizet mazurka from L'Arlésienne, and the great sweep and swirl with which she did Chopin's dramatic A minor study with the rushing scales and thundering martial chords in the finale.

Miss Schnitzer improves her art amazingly from year to year and it has never been more complete or convincing than in the revelations she made at Town Hall last week.

DECEMBER 14

Franco-American Musical Society

It is the avowed intention of the Franco-American Musical Society to give modern music of all the world. Its programs are not to be confined either to French or American works, as might be imagined from the name, but are to be truly international, and to be selected by an international board. This first New York concert of the society, December 14, at Aeolian Hall, was, therefore, called an International Referendum concert, and proved to hold an especial interest because it was, so far as we know, the first expression of opinion as to musical merit and tendency by a board of advisors selected from all nations—the Salzburg concerts being committed to music of a certain futuristic sort—at least that is our understanding of the matter, and that, certainly, may be assumed from the programs there given. They are strictly "contemporary," in the new meaning of the word, while the program of the Franco-American Society was, on this occasion, only very mildly modernistic, and included, both programmed and as encores, works of other times and styles.

The program opened with Kodaly's first quartet—a long-winded, uninspired work, suggestive of careful workmanship and a desire on the part of the composer to do things in an unusual way rather than in a beautiful way. It has passages of real beauty, but they are brief, and their development is clearly the result of thought rather than inspiration. The best that can be said of it is that it was given a masterly rendition by the French-American String Quartet, and one was constantly sorry that these skilled and gifted artists did not have a better vehicle for the display of their abilities.

There then followed fourteen songs by various composers of various nationalities, sung by Marya Freund accompanied by E. Robert Schmitz. The first of the fourteen—I Pastori by Ildebrando Pizzetti—proved to be a lovely work, and one could only feel surprise that it is not already well known here. One would think that singers would be only too anxious to get hold of such music. A truly inspired work. Alas that one cannot say the same of any of the other songs sung on this occasion. The second of the Pizzetti songs proved to be only of very moderate interest; the folk-songs of Castelnuovo and De Falla are perhaps intended to be clever (should one say "cute?") but are merely grotesque and stupid. Prokofieff was represented by two songs without words; songs without tunes would be a better and more faithful appellation. And Stravinsky's name was attached to a long piece called Monastery Bells, with a nice little story of the young nun watching the Easter procession and thinking of other and gayer times, and then being called to account by her superior.

Marya Freund is a singer prominent in Paris not only because of her great power of interpretation but also because she is almost the only singer living in the French capital who gives her attention to songs of other lands (except the classics)? France being noted as well for its classicism

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involved, a frank, bright piece of rhythm that made an instantaneous hit with the audience. The concluding Lesghinka was done with particular brilliance.

Miss Buell had something distinctly new to offer her audience in her combination of unacknowledged program and informal explanations of it. Her pronounced success was no more than she deserved.

DECEMBER 13

New York Philharmonic

A very attractive program was that offered by the Philharmonic Society at Carnegie Hall on this occasion, as it contained Schumann's first symphony which has not been played in New York for a considerable period, Brahms' always interesting Academic Festival overture, Tchaikovsky's very intense and colorful Romeo and Juliet, and some extremely delicate and finely felt orchestrations by Maurice Ravel of two numbers by Debussy, Sarabande and Danse. The last named pair sounded ideal in their new form, and probably the only reason that Debussy did not set them for orchestra himself was because he did not think of it and wrote them for piano instead.

Willem van Hoogstraten had evidently given the program a particularly careful preparation, for it was played in a flawless manner and the Philharmonic forces were at their very best in every way. A very large audience was on hand to express its gratification, and it did so in no uncertain manner.

Dame Clara Butt

Dame Clara Butt has become more than a singer; she is as much a national institution for Great Britain and its colonies as Mme. Schumann-Heink is for the United States.

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as its chauvinism. She was enthusiastically received on this occasion (her American debut) and gave several encores.

But the real success of the evening was reserved for Carlos Salzedo, who played Debussy's two dances with string accompaniment, and gave several encores. His musicianship, his amazingly colorful harp playing, and his extraordinary technical powers, simply took the house by storm. His mastery is so evident and convincing, and the ease of his manner so unaffected and so magnetic, that all that he does is a delight which every auditor was quick to feel.

The final number on this program, Ravel's beautiful piano trio, played by E. Robert Schmitz, Gustave Tinlot and Paul Kefer, was so beautifully rendered that it alone would have established the society's right to recognition. Better to play this sort of music than to be experimenting on the works of the futurists.

On the program it was announced that the next concert would include works of Koechlin, Hammond, Whithorne, Varese, Milhaud, Bliss and Stravinsky.

DECEMBER 15

Columbia University Chorus

Under the direction of Walter Henry Hall, Bach's rarely heard Christmas Oratorio was given by the Columbia University Chorus on the evening of December 15. For a number of years it had been the custom of this chorus to give a performance of The Messiah during the Christmas season, but Prof. Hall does not believe that an educational institution should limit its program to conventional standards.

and therefore he decided on Bach's Christmas Oratorio for this year. He showed wisdom on his part in making a few judicious cuts, so that the concert was little over an hour and a half in length, thus holding the interest of the audience throughout the program. Prof. Hall is a man who enters into his work wholeheartedly, and this quality, combined with his musicianship and infectious enthusiasm, has earned for him a well deserved reputation. The music of the Bach Christmas Oratorio is very difficult, which is perhaps one of the reasons why it is seldom heard, and therefore both chorus and leader deserve praise for the creditable performance given on this occasion. A wide command of nuances and precision of attack were among the commendable qualities shown.

Of the soloists, Mabelle Addison, contralto, has perhaps had the widest experience in the singing of Bach music, having won high praise for her many appearances with the Bach Choir, Dr. J. Fred Wolle, conductor. She uses her voice with intelligence, her diction is excellent, and she sings with an evident understanding of the content of the music. Especially beautiful was her rendition of Prepare Thyself, Zion, her phrasing and skill as a musician being particularly in evidence here.

The soprano solos were sung by Ellen Buckley—a well poised artist—who was enthusiastically received in the aria, Ah, my Savior, in which Marie Dimitry was the echo. In this oratorio some particularly difficult music falls to the lot of the tenor, and judging by the applause given him after the Haste, Ye Shepherds, Robert Quait was equal to the task.

Last, but by no means least, came Norman Jolliffe, a

sterling bass-baritone. His is a voice rich in quality and vibrant, and at all times he sings with conviction. An orchestra of fifty furnished excellent accompaniments for the chorus. W. Leroy Raisch was at the organ.

Richard Fuchs-Jerin

The large ball room of the Liederkranz Club was filled to capacity on Saturday evening, December 15, the occasion being a piano recital by Richard Fuchs-Jerin of Dresden.

The program offered was an all-Beethoven one and comprised four sonatas—opus 53, C major (Waldstein); opus 90, E minor; opus 13 (Pathétique), and opus 57, F minor (Appassionata).

Mr. Fuchs-Jerin's technic is well rounded, and his general playing, highly satisfactory. That he pleased his large audience was evidenced by the sincerity of the applause bestowed.

DECEMBER 16

Jan Munkacsy

Jan Munkacsy, violinist, a player of experience and routine, who has previously been heard in New York, gave a recital at Town Hall to a house of fair numbers, Sunday evening. He played, with A. Kugel at the piano, works by Vieuxtemps, Tartini, Chopin, Spohr, Paganini, and a new sonata by Stojanovits. Smooth style and agreeable tone mark his playing.

Robert Naylor

Robert Naylor, American lyric tenor, made his New York debut at the Princess Theater on the evening of December 16, before a good sized and decidedly friendly audience. He sang a program of the regulation sort, opening with the classics and keeping the Americans—and the Irish—for the end. The best by far was the Irish, giving the impression that perhaps one might better call Mr. Naylor an Irish lyric tenor than an American lyric tenor. The two Osgood songs in the Irish group—Little Trees, and Heaven at the End of the Road—were received with special favor as they deserved to be, for they stand out in front rank of songs of this sort.

Mr. Naylor has a voice of extraordinary power, much too powerful, in fact, for the small Princess Theater, and the most effective passages were, therefore, those in which the voice was subdued. He has a good control, and his pianissimo is excellent. The voice is of a singularly penetrating quality, and would be heard to advantage in any spacious auditorium. As to his interpretation, he sang with ease and good nature, and, as already said, was by far at his best in the Irish songs and the simpler English songs. For the operatic selections he had not sufficient dramatic intensity and nuance, and the early works lacked traditional interpretation. But Mr. Naylor is a singer of great promise. He has the things that go to make success, and may confidently expect to win it.

Friends of Music

The Society of the Friends of Music gave its third subscription concert of the season on Sunday afternoon in Town Hall, rendering an all-Beethoven program to commemorate the 153rd birthday of the illustrious Bonn composer. The society had the assistance of Harold Bauer, pianist; Artur Bodanzky and an orchestra of members of the Metropolitan, and the chorus of the Friends of Music under the very able guidance of Stephen Townsend, chorus master.

The opening number was the rarely heard overture Marmensfeuer in C, op. 115. Harold Bauer followed with a majestic rendition of the concerto, No. 3, in C minor, op. 37, in which the orchestra, under Mr. Bodanzky, gave excellent support. Mr. Bauer's playing of this delightful work was so dignified and musicianly that those in attendance have something to look back to with pleasure.

The closing number, Choral Fantasie, with Harold Bauer at the piano, the chorus of the Friends of Music under Stephen Townsend, and orchestra, the whole conducted by Mr. Bodanzky, was unusually well presented. Although infrequently performed it is fairly well known to the patrons of the Friends of Music, as it was given by this society last year. It is a pleasure to note that rarely heard works are brought to the notice of real music lovers through the indefatigable efforts and research of this organization.

Alexander Siloti

Alexander Siloti, who gave his annual piano recital in Aeolian Hall on Sunday afternoon, again demonstrated his right to be classed with the outstanding pianists of the present day. He was in unusually fine form, and his playing was marked by brilliance, clarity and musicianship.

The program was largely made up of transcriptions or revisions of his own, comprising Prelude from the suite for

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cello in E flat major, Bach; the same composer's Organ Prelude in G minor, and Prelude from the well-tempered clavichord in D minor; Variations, Ah vous dirai-je Maman, in C major, Mozart; Variations, op. 19, in F major, Tchaikovsky; two Liadoff numbers—Barcarolle, op. 44, F sharp major, and Golenki (Russian Cradle Song) in A major; two delightful numbers by Scriabin—Poeme, op. 32, F sharp major, and Sonate-Fantasie No. 2, G sharp minor; as well as a group by Liszt, containing Sursum Corda in E major; Jeux d'eau, F sharp major; Sposalizio, E major, and Rhapsodie Hongroise No. 12.

His playing from beginning to end was so thoroughly sincere and elevating that he gained many new recruits for his long list of admirers. It is needless to go into minute detail regarding this master's performance; for he is too well known. At the conclusion of his program he was obliged to give several encores. He was presented with a huge wreath by members of the Moscow Art Theater.

Efrem Zimbalist

At his recital at Carnegie Hall on Sunday afternoon, Efrem Zimbalist began his program with the Brahms D minor sonata, played next the Mendelssohn concerto, then a group of short pieces by Tor Aulin and Cyril Scott, and ended with Sarasate's distortion of themes from Carmen. Mr. Zimbalist was one of the very first of the Russians to come over here and play for us, and he still retains his place in the favor of a large section of the public as was proved by the attendance Sunday. Justly so. There are some later comers who make more fuss about fiddling than he does, but for thorough musicianship, expressed in satisfying, rounded interpretations of whatever he plays, none excel him. Zimbalist has a virtuoso technic—as he proved, for instance, in the Carmen transcription—but it is never used for vulgar display. The Brahms was played with great beauty; the vulgarities of Mendelssohn were made almost to vanish; there was grace and fantasy in the smaller pieces, especially in the bright numbers by Cyril Scott, Cherry Ripe and Danse, and the Carmen Fantasy was tossed off with great vigor and elan. The general enthusiasm of the audience required Mr. Zimbalist to add several extra numbers between groups and at the end.

New York Philharmonic

The Philharmonic Orchestra, with Van Hoogstraten conducting, played one of its sure-fire programs at the Metropolitan Opera House on Sunday afternoon, December 16. There were only three items, all Tchaikovsky. For the first part, that Pathetic symphony; for the second, the Nut Cracker Suite, and, to end with, the 1812 Overture. It was a very tuneful afternoon, tunefully played. It is hardly necessary to add that the audience was loud and frequent in its appreciation of the highly satisfying menu.

Snell's Eighty-Year-Old Pupil

At her studio in the Metropolitan Opera House building, Ida Haggerty-Snell, New York singing teacher, gave a private demonstration of the work achieved by Mrs. Henry Clay Wright, of Austin, Texas, one of her pupils who has reached the ripe age of eighty years.

Mrs. Wright has been singing for her own amusement almost all her life. About ten years ago she studied with one of Mme. Haggerty-Snell's pupils in Austin, but only several months. During the past three months while in New York, she made singing a serious study (at the age of eighty), taking daily lessons from Mme. Haggerty-Snell. This writer was truly astonished at Mrs. Wright's work. While her voice has sufficient power to be heard, she disclosed a certain weakness at times, and this only when singing with violin obligato. However, she went through with a determination worthy of one much younger. Mme. Haggerty-Snell deserves praise for what she has done for Mrs. Wright. It has been stated by Mme. Haggerty-Snell that several offers from vaudeville circuits have been made to Mrs. Wright, which she has declined for the present, as she intends to return to her Texas home soon, where she will be heard in concert.

Seymour School Lectures

Lectures and demonstrations are given regularly on Thursday afternoons at the Seymour School of Musical Re-education, and offer convincing testimony of the truth of Mrs. Seymour's plan of education as well as of its practical nature. On December 6 there was a lecture by Mrs. Seymour and a demonstration with children by Miss Kneeland, and on December 13, a demonstration by Miss Gifford.

Heifetz' Single Recital

Jascha Heifetz arrives in San Francisco about December 20 and is coming directly to New York for a single recital, New Year's afternoon at Carnegie Hall, and is then returning to the Pacific Coast for a tour there. On his way west he will stop off at Detroit on January 3 and Milwaukee on January 4.

Emma Eames Off for Europe

Emma Eames sailed for France on the S. S. Paris, December 12, where her husband, Emilio de Gogorza, the baritone, will join her in Paris in the spring after he has completed his American concert tour, which will take him to the Pacific Coast and back.

Walter Greene to Sing in Detroit

Walter Greene will appear with the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, on December 27 and 28, singing Beethoven's Ninth Symphony. This is a return engagement, as he was heard in this work with the Detroit organization in 1922.

Levitzki Shifts Recitals

On account of additional engagements in the West, Mischa Levitzki has shifted his second and last New York recital at Carnegie Hall (when he will play an all-Chopin program) from the evening of January 18 to Saturday afternoon, January 19.

Piccaver Arrives

Alfred Piccaver, the American tenor, who has been engaged by the Chicago Civic Opera Company, has arrived in the United States. He will make his American operatic debut with the Chicago company in a performance of Rigoletto on New Year's eve.

SUCCESS

Soloist with Orpheus Club, Emery Hall, Cincinnati, Ohio

The Enquirer, Cincinnati, Dec. 7th, 1923.

Dicie Howell, soprano, was the soloist last night. She was a newcomer to Cincinnati, but immediately established herself with a large and discriminating audience. Her voice is rich in quality, wide in range and flexible, being effective both in the singing of passages requiring dramatic intensity of expression as well as in the rendition of the simple ballad. Her interpretation of the Ballatella (Bird Song) from "Pagliacci" revealed her firm grip upon the operatic style of composition, and the tonal beauties of her voice were clearly manifested in such numbers as "Les Cloches, du Soir," of Franck, the dainty "Windflowers" of Werner Josten and H. T. Burleigh's "Come With Me."

The Post, Cincinnati, Dec. 7th, 1923.

The concert served to introduce a new soprano soloist to Cincinnati in the person of Dicie Howell. She captivated her audience. Her voice is of a quality especially suited to lyric songs and her offerings were confined largely to that class. Her interpretation of the Bird Song from "Pagliacci" revealed her talents in operatic work.

Twin-City Sentinel, Winston-Salem, N. C., July 24, 1923.

Miss Howell sings with superb musicianship. She absolutely projects the pure tonal beauty of songs by Handel, Bach and Mozart. Those who heard her rendition of "O, Sleep, Why Dost Thou Leave Me" will long remember its imaginative singleness. No one could forget the exquisite atmosphere of isolation and remoteness achieved in this song. The result was flawless intellectual beauty. Miss Howell is best realized and most convincing in what is most difficult. In a very real sense she has left voice behind and found song; in so doing she has grasped the tremendous powers back of song. She is striving to give what she feels of its spiritual significance. Such song as she gave last evening contains echoes of a lovely spirit.

Rocky Mount Eve. Mail, Nov. 10th, 1923.

Her voice is lyric in character, fresh and spontaneous. She handled it with an ease and flexibility that were most grateful. From the standpoint of interpretation the singing left little to be desired. The message of each song was brought clearly and sympathetically to the listener with a constant appreciation of each song's artistic value. Miss Howell is more than a singer, she is a musician. She paid her audience the compliment of assuming that it appreciated and desired the best that she could give. Her program was therefore notable for its high standard, for which music lovers here are grateful. There is a ring of sincerity and love for her profession felt in this young artist's work. Such characteristics spell for the making of the great artist.

Salisbury Evening Post, Nov. 27th, 1923.

This young soprano is endowed with a voice of great beauty, a mentality of the highest order, a beauty of person and a graciousness and simplicity of manner. She represents the ideal artist. Her technique is so flawless she appears to have none, and her voice stands a flexible and exquisite instrument.

Greenville Times, Nov. 20th, 1923.

The recital at East Carolina College last night was a rare treat for music lovers. Dicie Howell is a great artist, a thorough musician and has worked constantly and intelligently to perfect her art.



DICIE HOWELL

Will Again Tour the Middle-West During April and May

Concert Direction of

EVELYN HOPPER

Aeolian Hall, New York

DIGRESSIONS

CONCERNING DIVERSITY OF OPINIONS AND VARIETY OF TASTES

By Edgar Stillman Kelley

ARTICLE III

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[In the preceding papers, attention was called to the inevitability of different conclusions arising concerning the same phenomena, and the strikingly divergent concepts of beauty sometimes induced by the various modes of life expression, together with the accompanying environments.—The Editor.]

At the dawn of human mentality, the mists of oblivion were gradually dissipated by means of those incipient speculations concerning the mysteries that have ever baffled all thinkers of all ages and all countries—the whys and wherefores of existence. These broodings of primitive man, in search of the origin of all things, gave rise to a belief in a multitude of deities. Among the savage and barbarous peoples, these deities took on terrible aspects, engendering religious rites and ceremonies of a propitiatory character. But in Greece, where dwelt a people of superior intelligence governed by a passion for the beautiful, the theistic concepts took the forms of highly idealized human beings. Throughout all the manifestations of nature there seemed to be evidences of the activities of the various gods and heroes, so that flowers and tree, hillside and stream were woven into their pantheistic mythology. When there appeared among those ancient Greeks men in whom the love for investigation began to dominate the fondness for mere beauty, these philosophers began vaguely to divine the true character of nature and her laws. With the epoch making statement of Anaxagoras that Helios did not drive his fiery steeds daily across the heavens, but that the sun was a mass of molten metal as large as Peloponessus, the world derived a new vision of truth and beauty. During the succeeding two thousand years, men of learning have so elaborated and amplified these discoveries and theories of Anaxagoras that the heavens have been infinitely extended while the number of the stars has become incalculable.

THE UNITY OF THE UNIVERSE.

On the other hand our scientists are continually placing emphasis on the unity of the universe. This implies a similarity of chemical elements, at least in the members of our sun-group, and it is affirmed that the laws of gravity, heat, light, and electricity hold good throughout the entire solar system.* Granted the homogeneity of the physical laws

*So continuously do our men of learning contradict each other, proving and disapproving the assumptions and assertions of the present and the past, that the cautious layman hesitates before repeating anything he has ever read or heard, knowing that he will inevitably commit some indiscretion or what passes for such. In the present instance the writer takes no responsibility for the statements made. He merely presents a series of contrasting views which are submitted for the reader's consideration.

mentioned, why may not this same unity be manifested in that class of vibrations which produces sound?

This idea was forcibly brought to mind by an incident of a similar nature to the one related in the first chapter. As we were landing at Plymouth, England, from the French giant steamer, the Paris, we were given a parting greeting which stirred us all most profoundly. We at first became conscious of vibrations, the air being shaken by a multitudinous series of sound waves. From the immeasurable depths of limitless space there was gradually evolved the semblance of an appreciable tone. Like the voice of some mythological sea monster, a Leviathan or what not, uttering a call of defiance rather than of farewell. Gradually ascending, it grew in definiteness of pitch and richness of tone color till it focused on an A in the middle register giving the impression of a thousand French horns in unison. This mammoth tone then descended in a similar manner and dissolved into silence. (See Example 3.)

I thought of the supposititious Martians, referred to in the preceding chapter, and wondered whether they have any

a corresponding susceptibility of hearing so that those fan-like ears detect the finer intervals—the upper series of the Nature scale? Or do their larger and evidently coarser bodies denote a capacity for distinguishing only the lower tones of the scale (1, 2, 3, 4 and possibly 5 or 6) and the ability to grasp harmonies consisting merely of the greater intervals: octaves, fifths and fourths? Again, do those ears possess the powers of adjustment like the eyes of certain birds that act on demand, serving both microscopic and telescopic purposes? If the Martians are really musical, are they such lovers of Nature that they take the series of tones Nature provides them unmodified? If their ears favor the upper region of the Nature scale as indicated in Example 4 at N. B. and above, do they confine their vocal and instrumental efforts to homophony, or do they attempt passages in two or more parts? Let us imagine an instrument giving the tones exactly as in the illustration quoted and their passages like those in Example 5, played upon it. One should remember, in contemplating these passages, that the intervals decrease in size continually as they ascend. (See Examples 4 and 5.)

Or do the music-makers in Mars construct more National homogeneous scales, possibly superior to ours?

NIAGARA'S KEYNOTE.

But we need not confine our speculation to Mars. The fundamental laws of acoustics may, doubtless, be, in full force on the larger planets, nay, in the sun itself. When we read of the sun spots, and see illustrations showing their appalling heights measured by hundreds of thousands of miles, we know this implies oceans of gases and molten matter thrown upwards, and that they must ultimately descend in fiery cataracts of unimaginable fury. What must be the tones produced by these awful cataclysms? Tyndall, in his experiments at Niagara Falls, tells of a fundamental tone—an A as I recall it—an octave or more below the

Ex. 3

HOW THE S. S. PARIS WHISTLES

means of creating such sounds. If so, have they the art of combining them to any extent after the manner of our composers? Does the delicacy of their atmosphere induce

lowest A on the piano. If such a deep tone was given forth by this waterfall, how infinitely stronger must be the tones produced by these sun floods!

This is only tone material, crude and uncontrolled by mind. It merely suggests the infinite possibilities of extending the aural range. But in what worlds do beings exist capable of grasping such a widely divergent multitude of tones?

ILSE NIEMACK

"A RARELY GIFTED YOUNG ARTIST"

—HERMAN DEVRIES in the Chicago Evening American

RECONQUERS CHICAGO

Well known Chicago critics had the following to say after this young American violinist's recital there on December 9, 1923:

"Ilse Niemack's recital at the Studebaker was in the nature of a 'home-coming,' for Miss Niemack may call Chicago her real alma mater. It was here that we first heard her at a commencement of the Chicago Musical College, where, as the pupil of Leon Sametini she won press and public, as she reconquered them yesterday. I remember that in referring to her topographical origin, I said 'Miss Niemack has put Charles City, Ia., on the musical map.' Her state may justly be proud of her, for she is a **rarely gifted young artist**. I did not need to hear more than the Chaconne, by Vitali, to be convinced of this.

"Among her precious artistic endowments may be mentioned a tone that glows and sings, excellent technic, a marvellous trill, great personal charm, modesty that disarms and enchants—innate genuine talent enriched by sound, sane training. The Studebaker was filled with a very appreciative and enthusiastic audience."—Herman Devries, Chicago Evening American.

"Her performance of a rondo by Mozart, arranged by Kreisler, gave evidence of fleetness of finger, purity of tone and musical thought in rendition."—Maurice Rosenfeld, Chicago Daily News, December 10, 1923.

"Ilse Niemack, played warmly yet correctly, . . . with a freedom and brilliancy plainly personal."—Edward Moore, Chicago Daily Tribune, December 10, 1923.

"Miss Niemack played yesterday with good tone and broad bowing the Bach air for the G string. It was well done."—Karleton Hackett, Chicago Evening Post, December 10, 1923.

"In a chaconne by Vitali and the Wieniawski D minor concerto she showed that she commands a tone of pleasant quality."—Glenn Dillard Gunn, Herald Examiner, December 10, 1923.



Photo by E. F. Townsend.

Management: MUSIC LEAGUE OF AMERICA, Inc., Fisk Bldg., 57th Street and Broadway, New York City

Even the human ear has shown wonderful capacity for growth during the past two thousand years. Beginning with the chanting of the Greek priests, there was a gradual addition of strings to the tetrachord till there were eight—which afforded a foundation upon which the musicians built through subsequent ages, until we have our range of eight or nine octaves of appreciable tones.

SUPPOSE THE EARTH BECOMES AN ICE BALL.

When the earth has become an ice ball and planets now incandescent have so changed in character that they can support intelligent beings (of an order, it is to be hoped, superior to man), it seems reasonable to believe that these same laws of acoustics will remain in full force and perchance, in some far off sphere, an infinitely higher order of music than anything humanity has yet conceived may finally be evolved.

Not so many decades have passed since the idea was maintained that the sun was moving through space in a straight line. Later it was noticed that this line was not straight, but a scarcely perceptible curve—a portentous discovery. This led to further investigation until recently a French astronomer demonstrated that our parent orb, around which we revolve, is itself a planet moving about the vast Canopus, an unthinkably gigantic body, as much larger than our sun as our sun exceeds the earth in size. Like our financiers, geologists and astronomers reckon in larger terms than formerly. Instead of speaking of centuries, we hear them alluding to year periods of thousands and millions. Who shall say that in a few billions of years the sun itself, now that it is proven to be in charge of a larger body, may not cool off and become habitable? These inhabitants may have their own systems of music, but from all that we can learn it will bear some relationship to those laws governing sound with which we are familiar.

Speculations concerning the habitability of worlds other than ours have amused and interested poets and scientists for ages. Tennyson said his mind revolted at the thought of the universe being created for the benefit of the inhabitants of a sixth rate planet, of a tenth rate sun, or words to that effect. However, there are men of science who think otherwise.

We need but stop for a moment to realize that certain rare types of flora and fauna exist only under the most favorable conditions and require a peculiar environment. The gorgeous orchids of Brazil would perish with the slightest breath from the north, and would succumb to a hot wave from the arid wastes of sunny Sahara. The Alpine edelweiss could not abide the heat of Italy nor live in lower levels. In the world of thought, propitious environment is likewise essential to the production of the greatest masterpieces. We need but refer to the historic outlines of Greek art, the Renaissance in Italy, the blossoming period of Gothic architecture in Northern Europe, the dramatic outburst in the Elizabethan era, and the great period of music from Bach and Handel to Wagner and the Bayreuth Festival of 1876.

Such art epochs are never duplicated for the peculiar conditions that favored them can never be repeated. If we be permitted to reason from analogy, and apply these principles to the universe at large, then it might seem possible to agree with those who are of the opinion that our globe has proved the only body where all the conditions have been favorable to the production and support of beings possessing a high degree of intelligence. Whether this be true or not, it is our obvious duty to preserve and cultivate the capacity in ourselves and others for intelligently appreciating the best that the world's great artists have given us.

WHO ARE THE WORLD'S GREAT ARTISTS?

At a period when so much time is spent in minimizing the merits of men who were formerly held in high esteem, and great propaganda is made in behalf of writers whom Beethoven and Schumann would have pronounced "mediocrities of the first rank," the question may arise—who are the world's great artists? If we review the achievements of the seekers after the beautiful from the earliest times to the present day, considering the various departments of architecture, sculpture, painting, poetry, music, and the reproductive arts in all countries—we notice that while it is impossible for any epoch of art expression to be literally duplicated, history frequently repeats itself. First there are crude and archaic attempts. Then as a people becomes prepared for the event, men of genius appear, true innovators—who find themselves in a new field rich with possibilities. One develops this portion, another that section of the field. Berlioz wrote, in referring to the newly opened region of the Romantic, "I seem to be in the midst of a luxurious Brazilian forest." Then comes the inevitable group of imitators, exaggerators and conventionalizers of what was formerly fresh and inspired. This is a class of workers whose output, by virtue of clever commercial exploitation and judicious defamation of its predecessors, is often more successful than that of the original discoverers.

On inspecting the works of Cimabue, Giotto, Leonardo and Rafael, it will be seen that they possessed the charm of novelty; that is, each master aside from being a good technician, introduced new principles and discoveries. The same is true of Bach, Haydn, Mozart, Beethoven, Schumann, Chopin and Wagner. It will be seen therefore that each distinctive creation was modern at the time. This term at the present moment has become associated, however, with the efforts of those poets, painters, architects and musicians who, in order to create something novel, have recourse to that which is ugly (at least according to accredited criteria). They most assuredly have this right. Furthermore, they should have ample opportunity to express themselves and submit their works for criticism. The world needs all that can enrich its art galleries and libraries from all possible sources. Nevertheless these artists sometimes transcend their rights when they decry the creations of former generations as well as those of their contemporaries whose inventive faculties enable them to press modern feeling within the realms of the beautiful, or what has been regarded as such in former decades.

In the light of the preceding it seems as if a safe and suggestive answer to the question "Who are the great artists?" could be found. It might read: "They who instead of merely exploiting eccentric personalities, have devotedly appealed to the heart of humanity."

TUT-ANKH-AMEN'S MUSIC.

At the present moment much attention is given to ancient Egypt, especially to those discoveries revealing the art products of the reign of Tut-Ankh-Amen. I have received a copy of the *Sackbut* (Curwen & Sons, London), containing a very able and interesting article on the music of that day

The image contains two musical diagrams. The top diagram, labeled 'Ex. 4', shows a staff with 24 numbered positions from 1 to 24. It includes a 'N. B.' (Nota Bene) instruction above the staff and a 'B. 8' (Bass 8th) instruction below it. The bottom diagram, labeled 'Ex. 5', shows a staff with numbered positions from 25 to 48. It includes a 'etc.' instruction at the end of the staff.

*In this diagram, from the treatise on the Instrumentation of the Meistersinger, by Eugene Thomas, the following explanatory comments should be borne in mind: (1) The whole notes indicate tones forming the fundamental chord. (2) Notes with black heads designate tone foreign to that chord. (3) Among the latter, those with stems are "grave" (that is, when combined with tones 3, 6 and 12 or even 24 and 48) form a triad on the dominant. (4) Notes with a dash (—) over them, show that they are too low to fit into our tempered scale. (5) Notes with a cross (†) or a double cross (‡) are too high. Tone 11 (and 22) is described by some theorists as an F natural (too high). Others give it as an F sharp (too low).

(circa 1600 B. C.) The author, Jeffrey Pulver, says: "We stand facing the very genius of Western music, the source from which has flowed practically all the musical culture of Europe." The difficulties of obtaining definite conceptions of their music are similar to the problems presented by the tonal art of ancient Greece. The only available data are that afforded by the wind instruments, some of which are sufficiently well preserved to yield an intelligible tone series. The highly elaborate instruments of string can of course give us no clue to their tuning.

Some of our more thoughtful sociologists, economists, and other interpreters of the signs of the times, not only lament the manner in which the white people during the past decade have devoted themselves to mutual annihilation, but predict the downfall of the European races. It would seem that within a few centuries Europe and America will

be inhabited by a population predominantly Asiatic and African. It is obviously impossible to predict whether this population will be interested in the European art with which we are familiar, but, granted that 1,000 years hence these future dwellers in Europe and America should be fond of archeological research, it is more likely that they will be able to decipher twentieth century English, than twentieth century music. It will be easier for them to read our criticisms on music, than to obtain an idea of what our music really has meant to us.

WHAT WILL THEY THINK OF US?

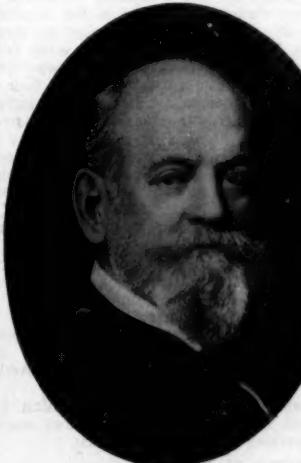
When we hear, even during the lifetime of a composer, such a variety of interpretations of his works, some so widely differing from his conception that he can scarcely

(Continued on page 57)

TRIUMPHANT RETURN OF ROLAND HAYES

PUPIL OF ARTHUR J. HUBBARD

SOLOIST WITH BOSTON SYMPHONY



ARTHUR J. HUBBARD

BOSTON AND NEW YORK RECITALS

Philip Hale in Boston Herald: Dame Nature gave Mr. Hayes a beautiful voice. She also gave him singing brains. Not content with nature's gifts, he has studied intelligently. He has learned also by observation, by pondering his art, and by experience. Year by year he has gained in vocal control, and in power of interpretation, until now in Great Britain, France, Australia, and Canada, he has had a brilliant career. The Boston Symphony, the leading concert singers of the world, and his return next year to fulfill many engagements is eagerly awaited. Last night he showed beyond doubt and paradox that he is not a specialist, but a singer well versed in all periods and schools of vocal composition. Below is singing of no fine quality heard in our concert halls.

H. T. Parker in Boston Transcript: In Boston, by the signs of last evening, Roland Hayes is a well-established singer. At a series of symphony Concerts two weeks ago, he was notably well received. Now, in a recital of his own he draws to Symphony Hall an audience overflowing upon the stage. Certainly no better-bred singer now traverses our concert-halls. Mr. Hayes' voice has unmistakable individuality. It escapes altogether the whims of the reciters, that bestow a tenor line which never rises above a bright tenor, thereby deepening whatever color the singer may lay upon it. For more advantage, it is both notably even and notably supple.

ROLAND HAYES Received His Entire Vocal Training from ARTHUR J. HUBBARD

THE HUBBARD STUDIOS, ARTHUR J. and VINCENT V. HUBBARD Symphony Chambers, Boston



ROLAND HAYES

Through the whole range, no change in quality is discoverable. Yet it shows on the instant the volume, color, peso, plasticity, of singer's and composer's will.

Penfield Roberts in Boston Globe: If ever an American singer deserved on strictly musical grounds to succeed in concert giving, that singer is Roland Hayes. He has an unusually beautiful tenor voice, capable of lyrical delivery and dramatic, strophic intensity. It is his rare musicality that Hayes' crowning merit. Musicians are born, not made, and too seldom does it happen that a great voice is given to a great singer. Last night a reviewer who thought he knew what Hayes could do, and had long admired him, was astonished, and deeply moved, at the increased power and dignity of the tenor art.

New York Times: Hundreds of persons, many of the singer's race, filled the floor and gallery of the Town Hall last evening at the first recital here of Roland Hayes, the American Negro tenor, whose English, French and German critics had declared one of the great voices of the world today. He astounds and delights by virtue of both natural and cultivated beauty of voice, a tenor of skill and intelligence, his song over abounding in wit and humor, and, what is never seen in the start of "Paradise's" "Artist," he showed his command of foreign tongue in singular purity of diction; showed, too, the lighter graces of floriture and the shading of forte and pianissimo, for which a Boeck is even now remembered.

STOKOWSKI AND HIS PHILADELPHIA ORCHESTRA PRESENT FINE PERFORMANCE OF BEETHOVEN

Second Symphony Played Beautifully Without Interruption—The Seventh Offered in Memory of One of the Founders of Orchestra—Children's Concerts Please—Music Club Gives Program—Also U. of Pa. Musical Club—Siloti Soloist with Orchestra—Samaroff With Matinee Musical Club—Recitals and Notes.

Philadelphia, Pa., December 10.—The program of the Philadelphia Orchestra, for its concerts of November 30 and December 1, opened with the Bach suite No. 3 in D, comprising the overture, air, gavotte, bourée and gigue. The omission of applause between the parts added much to the enjoyment of the suite.

Elizabeth Bonner, contralto, was the soloist, appearing first in the aria, *Stille Amare*, from Handel's *Tolomeo* and later in the *Erde* scene from *Das Rheingold*. She was warmly received. The symphony of the program was Beethoven's second, played without interruption, according to Dr. Stokowski's custom. Its beauties were fittingly brought out, the work of the strings being particularly laudable. Following this, the orchestra played the slow movement from Beethoven's seventh symphony, in memory of Edward G. McCollin, one of the founders of the orchestra, and of many other musical organizations in the city. Mr. McCollin's personality gained for him innumerable friends, and his loss is keenly felt in many circles.

The closing number of the program was the *Entrance of the Gods into Valhalla*, from *Das Rheingold*, bringing the never-failing thrill which Dr. Stokowski's reading produces.

CHILDREN'S CONCERTS.

Another pair of children's concerts was given by the Philadelphia Orchestra, November 26 and 28, featuring the harp and kettle drums. Vincent Fanelli, first harpist of the orchestra, played *La Gitana* by Hasselmans; and Frank Nicoletta, second harpist, decked with a green headdress and sash, played a fantasy. Of course the program was enlivened by Dr. Stokowski's explanations. Another number was the *Shepherd in the Valley* by Ippolitoff-Ivanoff, in which the English horn and viola were heard behind the scenes.

The big occasion of the afternoon was Oscar Schwar's kettle drum solo, *Concerto Grosso* by Schreiner, which fairly took the children by storm.

In the audience was little Sonia Stokowski, who is beginning early to enjoy concerts conducted by her father.

PHILADELPHIA MUSIC CLUB.

The Philadelphia Music Club held its second concert in the ballroom of the Bellevue-Stratford, November 27. The artist members participating were Anna Noeckel, soprano; Mrs. Linden Bast, contralto; Evelyn Tyson and Dorothea Neebe Lange in a piano duo; Sara Richard Jones, soprano; Margaret MacDowell Coddington, pianist; Oscar Langman, violinist; Helen Buchanan Hittner, soprano, and Mary Bray, contralto, in duets. The accompanists were Flora Ripka, Florence Dunlap and Mildred Ackley.

The second part of the program was devoted to demonstrations given by the club's class for interpretative and ballet dancing, under the direction of Caroline Littlefield. It was most delightful and interesting. Mildred Ackley, pianist, and Oscar Langman, violinist, rendered valuable assistance.

LISAN IN RECITAL.

Martin Lisan, young Philadelphia pianist, gave his annual recital in Witherspoon Hall, November 28, before an appreciative audience. His program included a Chopin group which was well done, evidencing a wholesome and thoughtful interpretation. Other features were the Moonlight sonata, by Beethoven, and compositions of Haydn, Ravel, Albeniz and Liszt's Hungarian Rhapsody No. 12, which closed well chosen and well executed program.

UNIVERSITY OF PENNSYLVANIA MUSICAL CLUB CONCERT.

A concert by the glee club and symphony orchestra of the University of Pennsylvania was given in the Academy of Music, November 28. The Glee Club, under the direction of H. Alexander Matthews, did admirable work from the opening number, *Loyal Sons of Penn*, which was written by Dr. Matthews and presented for the first time at this concert. The range of compositions was wide, including *Adoramus Te*, by Palestrina (in which the pianissimo was excellently colored); *The Bells of St. Mary's*, by A. Emmett Adams (also extremely popular with the audience); *I'm Coming Home* (a student song of Finland by Palmgren); *Toreador Song*; *Brunette* (the old French Folksong of the 17th Century); *Farewell*, by Cutter, and *Old Man Noah*, by Bartholomew, which brought down the house and had to be repeated.

John K. Norris, '25, who was to have been the soloist in the *Toreador Song*, was unavoidably absent, and his place was taken by George P. Orr, an alumnus. Myron B. Niesley, a graduate student, gave great pleasure with his three solos, and was obliged to respond with two encores. He was accompanied by W. Lawrence Curry, '27. The accompanist for the Glee Club and orchestra was Arthur W. Hawes, Jr., '27.

The orchestra, under the direction of Heda Van Den Beemt, played several numbers, making the most marked impression with Meyerbeer's *Coronation March*.

SERVICE AT ST. JAMES.

A particularly beautiful Vespers Service was held at St. James Church, December 2. The music was under the direction of S. Wesley Sears, organist and choir director. The musical numbers were as follows: prelude, *Molto Sostenuto*, by Rubinstein, played by the Schmidt String Quartet which was assisting; *Magnificat* in E flat, by Barnby, for choir and organ; *Ave Verum*, by Mozart for choir, organ and string quartet; *O Lord Most Holy*, by Franck, baritone solo with violoncello obligato. At the close of the service, the string quartet played the Mendelssohn quartet and the Tschaikowsky *Andante Cantabile*, also one other number, *Lento con Molto Sentimento*, by Franck, which was augmented by Mr. Sears at the organ.

ALEXANDER SILETI WITH PHILADELPHIA ORCHESTRA.

An excellent program was presented by the Philadelphia Orchestra at its concerts of December 7 and 8, with Alexander Siloti, the Russian pianist, as soloist. The opening number was the overture to *Der Freischütz*, by Weber, followed by the Beethoven *Emperor* concerto in E flat, for piano and orchestra, in which Alexander Siloti brought to

his audience quite a new interpretation, coupled with a fleetness of finger, which was delightful. The closing number was the Tschaikowsky pathétique symphony. The success of both leader and orchestra was very evident by the appreciation of the audience.

BOYLE-GITTELSON-PENHA TRIO.

The Boyle-Gittelsohn-Penha Trio played for the Chamber Music Association at the Bellevue-Stratford, December 2. The trio is composed of George F. Boyle, pianist; Frank Gittelsohn, violinist, and Michel Penha, cellist. They played Schubert's trio in B flat, opus 99; Beethoven's variations, opus 121-A, and the Saint-Saëns trio in F, opus 18. These three evidenced artistry in each one's ability and willingness to subordinate himself to the whole ensemble. Such an excellent performance more than deserved the enthusiastic appreciation of the audience.

LIPSCHUTZ IN RECITAL.

An enjoyable recital was given in Witherspoon Hall, December 3, by Dr. S. H. Lipschutz, assisted at the piano by Walter Golde. The program was varied and exacting, including songs in four languages. The first group was in Italian, closing with Mozart's *Madamina*; the second group comprised five songs in German, while in the third group French was the language used. In the fourth group, six songs in English, came the *Pirate Song* and *Pauper's Drive*, both of which proved very popular. The audience was pleased, and applauded vigorously.

THE MATINEE MUSICAL CLUB.

The Matinee Musical Club was greatly honored in having Olga Samaroff as guest soloist at its concert on December 4, in the ballroom of the Bellevue-Stratford. Mme. Samaroff played Ernest Schelling's variations on an original theme; the Schumann *Aufschwung*; a nocturne by Mary Carlisle Howe; and the Chopin ballade in G minor, with her mastery of technical difficulties, together with a vivid interpretation. Encores were generously responded to.

Appearing on the same program were Elizabeth Hood Lotta, Agnes Clune Quinlan, and Mary Brooks Thompson, accompanied by Mrs. Edward Philip Linch. M. M. C.

La Scala Finally Gives Aida

Milan, November 27.—At the Teatro La Scala the arrival of Tenor Pertile from South America made it possible to present on November 20, the first performance of *Aida* for the season, postponed from the opening night. The house was filled to capacity with a public which had long looked forward to this event. The conductor was Arturo Toscanini, with whose splendid interpretation of this opera the New York public is already familiar. The much discussed new scenery by Giovanni Grandi, especially The Temple, Triumph and Judgment Hall scenes, was superb, and with the new characteristic costumes by Caramba, formed an astonishing picture. All the stage business was well directed by Signor Forzano, the stage manager. The Triumph scene of the second act formed the most gorgeous spectacle one can imagine, and also the ballet, headed by the prima ballerina, Cia Fornaroli, who was very dainty and danced with much grace. The cast included Rhadames, Pertile; Amneris, Gabriella Besanzoni (both known to New York); Aida, Isora Rinaldi; Amonasro, Franci, who has a beautiful fresh voice of much power and which he uses artistically. The King was C. Baromeo (Herbert Sykes) the young American bass, who gave the Milan public another pleasant surprise.

ANTONIO BASSI.

Teatro dei Piccoli Coming

Daniel Mayer announces that he has induced the famous Teatro dei Piccoli of Rome, originated and directed by Messrs. Fidora and Podrecca, to make a tour of the United States and Canada to begin in October, 1924. This is the original Puppet Opera, which appeared with the greatest success at La Scala in Milan, in London and in all the big centers of Europe. The organization will travel with a large company and orchestra and will present an extensive repertory of standard operas, lyric scenes and variety numbers. Complete details of the repertory and the projected tour will be published in an early issue.

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and theatre

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**LEHMANN
METHOD**

Not long ago one of her artist-pupils gave a recital in the Middle-West. A music critic in the audience congratulated the young singer after the recital. He declared that he had not heard a voice so beautifully produced since he had heard the famous Lilli Lehmann. "And your voice," he added, "reminds me strikingly of hers."

This is one of many tributes which Kaufmann pupils are receiving wherever they appear.

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J. CARTALL, Secretary
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NEW YORK, N. Y.

MARTHA A WELCOMED REVIVAL AT METROPOLITAN

Alda, Gigli and De Luca Star in Old-Time Popular Work—Boris and Faust With Chaliapin Again—William Tell a Martinelli Night—Tokatyan and Delia Reinhardt Heard for First Time in Butterfly—Many Favorites at Sunday Night Concert With Toscha Seidel as Guest Artist.

FEDORA, DECEMBER 10.

Owing to the illness of Paul Bender, the favorite Ochs in the Metropolitan Rosenkavalier, that opera, scheduled for Monday evening, had to be given up in favor of Fedora which had made its initial bow only the previous Saturday afternoon. As there was no change in the cast and as a long account of the premier of Fedora appeared in last week's issue of the MUSICAL COURIER, there is no need of further notice of it, except to say that all went merrily as the proverbial marriage bells, until the princess took poison in her tea because they didn't ring—the marriage bells.

BORIS GODUNOFF, DECEMBER 12.

Moussorgsky's Boris Godunoff, with Chaliapin in the title role, was the opera given by the Metropolitan forces on Wednesday evening. This opera gives the Russian singing-actor the biggest scope for displaying his remarkable dramatic powers. Mr. Chaliapin is Boris; he does not just act the part, but lives it.

Rafaelo Diaz sang the role of the false Dimitri effectively; he has appeared in this role before, and has always won approval for his fine work. Matzenauer again created an excellent impression as Marina. The duet between the contralto and Diaz in Act II, scene III, was exceptionally well executed. Ellen Dalossy, as Xenia, is another artist whose work stood out. Others in the cast were Raymone Delanois as Teodor; The nurse, Flora Parini; Angelo Bada, as Schonansky; Leon Rothier, as Father Pimem; Paolo Ananian, as Varlaom; Pietro Audisio, as Missai; Marie Mattfeld, as the innkeeper; Giordano Paltrinieri, as the simpleton; Louis D'Angelo, a police official; Arnold Gabor as Lovitzky; and Vincenzo Reschiglian, as Tcherniakowsky. Papi conducted.

WILLIAM TELL, DECEMBER 13.

It was Martinelli Night at the Metropolitan on December 13, when this tenor appeared in William Tell, singing and acting the son of the Swiss patriot Melchthal in a way which won everybody; it was truly a very fine performance. Elizabeth Rethberg had her one opportunity in her aria, and made the most of it, singing with the beauty of voice and artistic style associated with her name. What some hearers called a cunning boy-girl was Nina Morgana, and Max Bloch sang his solo well. Didur was a governor of dignity and vocal authority, and Bada was a Rudolph who had both voice and stage technic. Walter was sung by Jose Mardones, Picchi sang and acted well, and Picco was good in his part of Leuthold. Flora Perina's voice and part was that of the hero's wife, Hedwig, and conductor Papi kept things moving with spirit, especially the big choruses and the beautiful ballet, of which a peasant dance, done by Misses McNally and York, deserves mention, as well as the Tyrolean dance, done by McNally, Halliday, Rogge and the ballet girls. Some particularly fine scenery added to the effect of the opera.

MARTHA, DECEMBER 14.

Melodious Martha was a welcome revival with its imperishably lovely songs and choruses, and with its sumptuous scenery and costumes as given at the Metropolitan. A large audience showed its delight by applauding everything it saw and heard.

The enthusiasm was especially well deserved in the case of the vocalists, for they gave of their best and that meant a very high order of art. Frances Alda, a charming Lady Harriet in appearance and manner (and particularly tasteful in garb) handled her light comedy scenes as one to the vocation born, and sang with purity and beauty of tone and fine command of phrasing. She was acclaimed by her hearers.

Gigli, as Lionel, in positively glorious voice, sang ravishingly and shared with Mme. Alda in the storms of approbation that greeted them. Never has Gigli poured forth his tones, more generously, or put into them more ingratiating quality and appealing sentiment.

Giuseppe De Luca, that splendid artist, did the part of Plunkett, and of course, made his measures sound not only sonorous but also engagingly smooth. His reception by the listeners showed their appreciation of his work. Others in the cast were Kathleen Howard (Nancy) who acted as chief foil for Lady Harriet, Malatesta, D'Angelo, and Reschiglian.

Gennaro Papi, with his suave and sophisticated baton, gave the orchestral score a delightful reading.

FAUST, DECEMBER 15.

Saturday afternoon audiences particularly love to have something to adore and rave over, and they had plenty of cause for demonstrations when that fascinating artist, Feodor Chaliapin, enacted the role of Mephistopheles, and made him a figure of commanding interest and effect. The Chaliapin conception of the Evil One, as operatized by Gounod and his librettist, is not exactly a tragic person, and therefore all the humor, light cynicism, ribald gaiety which Chaliapin portrayed were especially in the picture. His spirited and wonderfully characterized singing was worthy of his enactment and the combination proved to be irresistible. The house literally rose to him, as the saying goes.

Martinelli, in his now familiar Faust presentation, again found warm favor with his lavish vocal gifts and his subtle sense for the line of beauty in phrasing.

Florence Easton is a Marguerite that radiates appeal. Her clear soprano, managed expertly and effectively, and the keen intelligence of her singing and acting bespeak for her an uncommon position in the eyes of the connoisseurs of such matters.

The rest of the cast included Lawrence Tibbett (Valentin), James Wolf (Wagner), Ellen Dalossy (Siebel), and Kathleen Howard (Marthe). Louis Hasselmann handled his orchestral forces in trained and attractive style.

MADAME BUTTERFLY, DECEMBER 15, (EVENING).

An excellent performance of Puccini's opera, under the authoritative baton of Moranzoni, was given before a capacity house on Saturday evening, December 15. Scotti was the familiar Sharpless, but there was a new Pinkerton and also a new Cio-Cio-San. Armand Tokatyan essayed the former role for the first time at the Metropolitan and scored a splendid success, vocally and histriographically. Of course the role does not call for much action, but one was impressed with the utter naturalness and poise of the young tenor,

whose every move on the stage is far from being clumsy. He looked well in his natty white uniform and altogether handled the part with skill. His voice, a lovely, pure tenor, admirably employed, was heard to great advantage during the evening. Delia Reinhardt, who was not to have appeared with the company until January, jumped in at the last moment, owing to the illness of Elizabeth Rethberg, and sang the Cio-Cio-San music most creditably. She has only sung the role three times, but she will doubtless be heard more frequently in it from now on. Mme. Reinhardt received a cordial welcome from the audience, especially after the Un Bel Di. Marion Telva was a sympathetic and rich voiced Suzuki. Phradie Wells appeared as Kate Pinkerton.

SUNDAY EVENING CONCERT.

The sixth Sunday night concert of the season proved another success for those Metropolitan artists who took part in it. A delightful program was rendered by Toscha-Seidel, violinist; Marcella Roeseler, soprano; Mario Chamlee, tenor, and Giuseppe De Luca, baritone. The orchestra, under the direction of Giuseppe Bamboschek, opened the evening's performance with the overture from Nicola's Merry Wives of Windsor, which was excellently rendered. Miss Roeseler followed with her single contribution, the Suicidio aria from La Gioconda, and sang in most excellent voice. Mr. De Luca brought forth storms of applause in his Cavatina selection from the Barber of Seville, which he interpreted with full disregard to its innate difficulties. Toscha Seidel, who offered Bruch's D minor violin concerto, in company with the orchestra, was also recipient of much applause for his delightful playing.

The second half of the program began with Dukas' symphonic scherzo, L'apprenti Sorcier, by the orchestra, and was succeeded by Mr. Chamlee who offered the Recondita Ar-

monia aria from Tosca. He again appeared in cooperation with De Luca in the duet from La Gioconda. Mr. Seidel made his second appearance in the Chopin-Wilhelmi nocturne in D major, and the Wieniawski Polonaise in A major, with Waldemar Liachovsky at the piano. The program concluded with a third orchestral selection in the guise of the Strass waltz, Wine, Woman and Song.

Bachaus to Arrive in January

Bachaus is scheduled to arrive in New York in the early part of January, and he will have at least four New York appearances in that month. He will be soloist with the Philharmonic Orchestra on January 17 and 18, and he will give a recital in Aeolian Hall on January 30. A private recital completes his New York bookings for January.

Hansen in Demand

Cecilia Hansen will give a recital in Chicago, December 28; St. Louis, January 7, and Kansas City on January 8.

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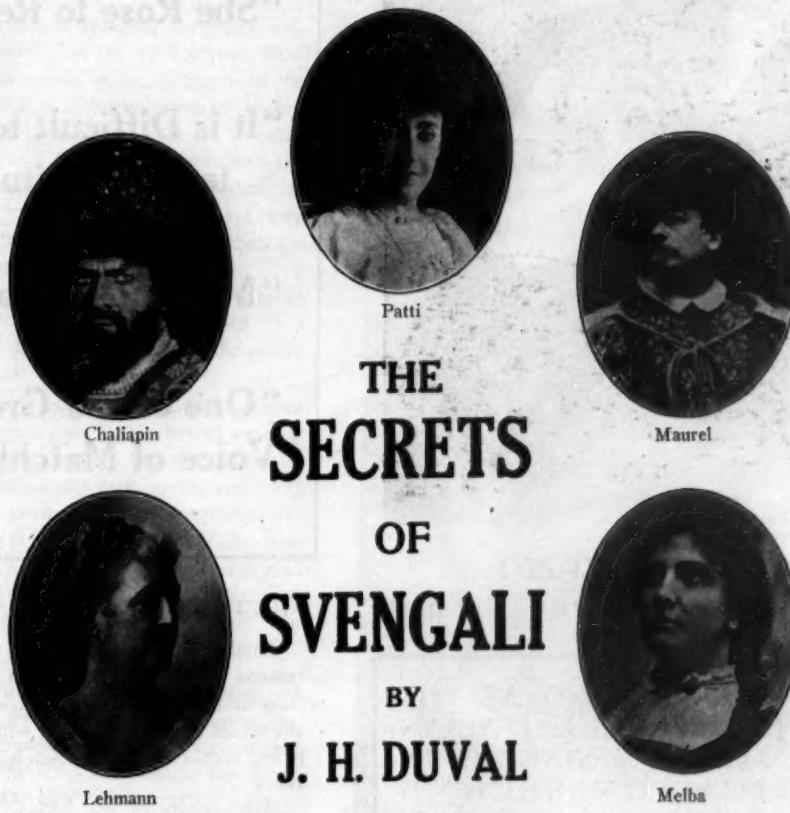
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CLAUDIA MUZIO

As MADELEINE in "ANDREA CHENIER"

"I DESCRIBED MUZIO AS THE GREATEST OF ALL ITALIAN SOPRANOS NOW SINGING IN AMERICA. ON SECOND THOUGHT IT SEEMS AN UNDER-STATEMENT, SINCE IN MY LONG EXPERIENCE OF PROFESSIONAL OPERA GOING, I HAVE NEVER SEEN OR HEARD HER EQUAL AMONG HER COUNTRYWOMEN, EITHER IN AMERICA OR ON THE CONTINENT OF EUROPE."

—Glenn Dillard Gunn, *Chicago Herald & Examiner*, December 2, 1923.

MU

"Claudia Muzio, Born to the Drama, Sets Off Her Season with the Most Telling Scenes the Auditorium Has Staged in Many Years."

—Eugene Stinson, *Chicago Daily Journal*

"It is the True Dramatic Voice Under the Control of a Gentlewoman."

—Karleton Hackney, *Chicago Daily Tribune*

"She Rose to Real Dramatic Heights—Her Singing Brought the House Down."

—Maurice Rosenfeld, *Chicago Daily News*

"It is Difficult to Attempt an Estimate of Mme. Muzio's Voice. Her Attitude Supposed to be the Critic's Correct Point of View."

—Glenn Dillard Gunn, *Chicago Herald*

"Miss Muzio was Rewarded with a Storm of Applause and cheering."

—Paul Martin, *Chicago Journal of Commerce*

"One of the Greatest 'Tragediennes Lyriques' of the Stage—Her Voice of Matchless Quality."

—Herman Devries, *Chicago Daily News*

MUZIO THRILLS OPERAGOERS

Claudia Muzio, born to the drama, made the reasons for reviving "Andrea Chenier" perfectly clear at the close of last night's third act, when she set off her season's début with one of the most telling scenes the Auditorium has staged in many years.

Muzio made of the midportion of the scene before the French revolutionary tribunal something which turns the seduction in the second act of "Tosca" garish and sleep-giving. In her aria she next achieved the impassioned with a voice whose delicacy and refinement were only faintly disturbed in the process.

Then for twenty minutes of silent activity the soprano, of fervent nature and a presence which makes the appeal of elegance, built up to one of the most astonishing moments of the season. Muzio's manner is that of the artist, of a woman whose taste and intelligence seem to predominate her impulsive qualities. But her feeling for the

dramatic is equally strong, though it is held in leash.—EUGENE STINSON, *Chicago Daily Journal*.

Miss Muzio delivered this aria brilliantly and was rewarded with a storm of applause and shouts of "Bravo." She sang magnificently and was well deserving of the laudation heaped upon her.—PAUL MARTIN, *Chicago Journal of Commerce*.

"LA DIVINE MUZIO"

We heard "Andrea Chenier" during the régime of the late and lamented Campanini and at Ravinia, but our memory in retrospect holds no record of emotion such as we experienced last night.

Who could see Claudia Muzio's Madeleine de Coigny and remain unmoved? A few years ago, when this remarkable artist appeared at Ravinia, almost unknown to local opera-goers, I called her La Muzio—her talents were then obviously su-

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or on the Continent of Europe."—Glenn Dillard Gunn, *Chicago Herald & Examiner*

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son's Debut with one of Many Years."

Chicago Daily Journal, Nov. 28, 1923.

en Intelligence."

Chicago Evening Post, Nov. 28, 1923.

Her Many Curtain Calls."

Chicago Daily News, Nov. 28, 1923.

Art and Retain that De-

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Herald and Examiner, Nov. 28, 1923.

Shouts of Bravo."

Journal of Commerce, Nov. 28, 1923.

ge, La Divine Muzio—A

Chicago Evening American, Nov. 28, 1923.

perior. . Today she is one of the greatest "tragediennes lyriques" of the stage.

We rebaptize her "la divine Muzio."

VOICE IS MATCHLESS

It is pardonable to rhapsodize with Claudia Muzio for a subject. The gods have been generous to her. They have given her a voice of matchless quality, with a bloom upon it like the down upon a sun-warmed peach; they have given her extraordinary histrionic endowments, and these perfected by almost infallible stage technic; they have given her loveliness, grace, charm. All these gifts have been developed by art that is the essence of beauty.

But Muzio's victory last night was a tribute to her glorious voice and to her hold upon our emotions.

TEARS UNASHAMED

The third act drew tears from a public not ashamed to show them, and closed amid a veritable

tempest of applause which ceased only after Muzio appeared several times alone before the curtain.—HERMAN DEVRIES, *Chicago Evening American*.

Her really splendid voice, her intense attention to dramatic detail, the hysterical force with which the scene culminated, all combined to stir up quite as much excitement as the present season has yet unfolded, and the curtain went down amid a blaze of enthusiasm.—EDWARD MOORE, *Chicago Daily Tribune*, Nov. 28, 1923.

Mme. Claudia Muzio received a cordial welcome, which mounted after the third act to a demonstration. She is a child of the theater with the instinct for the drama and the technique of her craft at her finger tips. There is heart in what she does and it rings true. She enters into the spirit of the part she is playing with a straightforwardness which gives genuine power, yet there is in her so fine a sense of proportion that she keeps within bounds. Her playing of the third act was something more than a striking display of emotional force. It had the sincerity of a woman capable of deep feeling and with the power to express it.

Her voice is lovely in quality and with so wide a range of tone colors as enable her to express what her heart feels. It is the true dramatic voice under the control of a keen intelligence. Yet the charm of her performance is its spontaneity. Her singing powers and histrionic skill she uses honestly to portray the role. The public was glad to welcome her back.—KARLETON HACKETT, *Chicago Evening Post*.

Muzio, beautiful of face and well disposed vocally, sang and acted with intensity of emotion. She rose to real dramatic heights and her singing of the music of the third act brought her many curtain calls.—MAURICE ROSENFELD, *Chicago Daily News*.

The forces of the Civic Opera were strengthened last night by the addition of the greatest Italian soprano now to be heard in these parts. Mme. Claudia Muzio rejoined the company, singing the role of Madeleine in a revival of Giordano's "Andrea Chenier."

It is difficult to attempt an estimate of Mme. Muzio's art and retain that detached attitude supposed to be the critic's correct pose. To ascribe to it all the virtues is to invite the unfavorable reaction that follows upon indiscriminating

praise. Yet to discover faults in her performance last night was quite beyond the power of this reporter.

Her voice has all the attributes of greatness—power, range, beauty of quality, variety of color. It is used always with a fine sense of the musical and dramatic values. She has beauty and magnetism. These seem to me to comprise all the operatic essentials, and it was evident that the audience was of the same opinion, for her success was convincing.

It was abundantly deserved, for she set forth an exhibition of vocal art that was as fine as any the season has developed and vitalized it with the force of a great personality. If the season holds anything finer than her interpretation of the great scene in the third act it will only be by reason of the union of her art with worthier music.—GLENN DILLARD GUNN, *Chicago Herald and Examiner*.



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McCORMACK GIVES TWO CONCERTS IN BOSTON

Famous Tenor Draws Capacity Audiences as Usual—Elman at Opera House—Notable Violinists Added to Boston Conservatory Faculty—People's Choral Union Sings Creation—Percy Grainger Pleases—George Brown's Success with People's Symphony—Tillotson Gives Pleasure in Recital—Landowska and Bauer Soloists with Boston Symphony Orchestra.

Boston, Mass., December 16.—John McCormack, the popular tenor, gave two concerts in Boston during the past week, being heard Sunday afternoon, December 9, and Tuesday evening, December 11, in Symphony Hall. Mr. McCormack's programs gave further proof of his recent tendency to raise his audience to a higher level of music appreciation. Thus, at his Sunday concert he sang two Handel airs, *My Heart with Pity Swells* and *Enjoy the Sweet Elysian Groves*; four songs by Hugo Wolf, *Zur Ruh, Wenn du zu den Blumen gehst*, *Schlafendes Jesukind*, and *Neue Liebe*; four Irish folk songs, *My Lagan Love*, *If I Had A-Knew*, *Trottin' to the Fair*, and *Una Bawn*, and four songs by American Composers, *The Song of the Mill*, by Arthur Foote, *A Song by Charles Bennett*, *MacDowell's Long Ago*, and *Before the Dawn* by George W. Chadwick.

His Tuesday program included an old German minnelied; recitative and air from the cantata *La Gelosia*, *Cesarini*; *To Eire, Bax*; *Luoghi Sereni*; *Love's Secret*, *Bantock*; *Panis Angelicus* (by request with organ, cello and piano), *Cesar Franck*; *Irish Folk Songs*; *Has Sorrow Thy Young Days Shaded*, *If I were a King* and *Kathleen O'Moore*, arranged by Hughes; *The Irish Emigrant*, *Barker*; *By the Bivouac's Fifful Flame*, *Harty*; *Go Not Happy Day*, *Bridge*; *On Erbog Isle*, *Osgood*, and *The Lost Chord* (by request) (with organ and piano), *Arthur Sullivan*.

The tenor was again ably assisted by Lauri Kennedy, a cellist of exceptional attainments, who gave a pleasurable exhibition of his abilities in Boellman's familiar symphonic variations, two movements from Haydn's smooth flowing D major concerto and in pieces by Wohltemann and Van Goen at the Sunday concert; and in numbers from Grieg, Tartini, Boccherini, Palmgren and Popper at the concert of Tuesday.

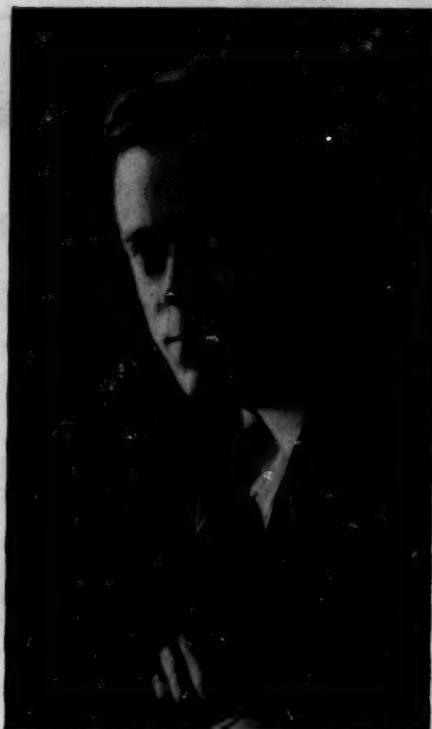
Needless to add, Edwin Schneider proved anew his qualities as a splendid accompanist.

Mr. McCormack is sure of his following in this city and Symphony Hall was crowded to the doors at both concerts, with hundreds standing.

The tenor was at his best, which means that those fortunate enough to be present were treated to an unusually enjoyable exhibition of singing, as near to perfection as one hears. Voice, skill, breathing, musicianship, diction, sympathetic understanding—these are the attributes of Mr. McCormack's art which have given him his high rank among contemporary singers. As usual, his listeners were loath to leave; and as usual, Mr. McCormack was exceedingly generous with encores.

ELMAN PLEASES AT OPERA HOUSE

Mischa Elman, violinist, admirably assisted by his sister, Lisa Elman, pianist, and Joseph Bonime, accompanist, gave a concert of unusual interest on Sunday afternoon, December 9, at the Boston Opera House. With his sister Mr. Elman gave a highly artistic performance of Brahms' sonata, opus 78. Another novel item on his program was a set of twelve Etchings (theme and improvisations) by Albert Spalding, each purporting tonally to describe various subjects. Mr. Spalding writes well for his instrument, although it cannot be said that these particular Etchings are especially effective as program music. Mr. Elman also played Bruch's songful concerto in D minor, Auer's transcription of Lenski's air from Tchaikovsky's opera, *Eugene Onegin*, an oriental serenade by Palmgren, Loesser's *California* (humoresque after Paladilhe) and for brilliant final number, Paganini's exacting *I Papiti*. Mr. Elman can no longer be described



Gainsborough Studio, Boston.

FREDERIC TILLOTSON

as merely a good fiddler with an Auer technic. He is now a mature artist who has added to his ravishing beauty of tone and his extraordinary technical equipment faultless phrasing and greater control of his natural fervors—all of which contribute to convincing interpretations. The audience was keenly appreciative.

NOTABLE VIOLINISTS ADDED TO BOSTON CONSERVATORY FACULTY.

Three violinists of distinction have been added to the faculty of the Boston Conservatory of Music, making the violin department of that excellent school unusually well equipped, for violin instruction. The new instructors are Carmine Fabrizio, Daniel Kuntz and Armando Leuci.

Mr. Fabrizio studied for many years with Charles Loeffler and has won high praise from the critics of Boston, New York and other cities where he has been heard in concert. He is a violinist of exceptional ability, his playing being characterized not only by splendid technic but also by faultless phrasing and an unusually fine sense of style. Mr. Kuntz was for thirty-odd years a member of the Boston Symphony Orchestra and is well known for the artistic performances given by his orchestra each summer at the Lake Placid Club in the Adirondacks. He is widely and favorably known as an instructor. Mr. Leuci is a concert violinist of commendable abilities and his appointment is also a valuable addition to the school.

The other members of the violin department maintain the high standard set by those just mentioned. Irma Seydel has won repeated successes in Europe and in this country as soloist with symphony orchestras and in recital. Frederick Mahn has been a member of the Boston Symphony Orchestra for a good many years and, like the other members of the violin department, is very well qualified for the work.

Mr. Jacchia is to be congratulated on his discriminating choice of teachers and for the consistency with which he maintains the high standard originally set by him at the Boston Conservatory.

PEOPLE'S CHORAL UNION SINGS CREATION.

Sunday evening, December 9, in Symphony Hall, the People's Choral Union, under the splendid leadership of George Sawyer Dunham, conductor, gave the first concert of its twentieth season, singing Haydn's *Creation*. The chorus of the union was assisted by Esther Dale, soprano; George Boynton, tenor; Henry Jackson Warren, bass; Mildren Vinton, organist, and an orchestra of musicians from the Boston Symphony Orchestra, with Jacques Hoffman as principal.

The performance was a credit to Mr. Dunham, who proved anew his skill in training a chorus of inexperienced singers to a point where they sing surprisingly well from the point of view of precision of attack and release, intonation and dramatic force. The soloists were competent, disclosing not only voices of natural beauty, but also musical understanding and a familiarity with the traditions of Haydn's oratorio. Their solo numbers were invariably followed by well-earned applause. Mr. Warren merits particular praise for his splendid singing, as he stepped into the part at short notice, due to the sudden illness of Willard Flint, his teacher, who was originally scheduled to sing the role, and who, incidentally was thus obliged to cancel an engagement for the first time in a long and successful career.

PERCY GRAINGER PLEASES.

Percy Grainger, pianist, returned to Boston on Saturday afternoon, December 8, for a recital in Jordan Hall. He disclosed his familiar gifts in an interesting program comprising these pieces: Chopin's B minor sonata, Schumann's symphonic studies, between these two a Bach prelude and fugue, C sharp minor, from the first book of the Well Tempered Clavichord, two sonatas by Scarlatti (34 and 35, Breitkopf & Haertel edition) and an arrangement of his own of a hornpipe from Handel's *Water Music*, and, to close, *On Hearing the First Cuckoo in Spring*, by Delius, and the Balakirev *Islamye*.

Mr. Grainger's playing always yields pleasure. To the technical brilliance, which is quite common nowadays, Mr. Grainger adds a rhythmic vitality which few other pianists achieve. It is perhaps this quality, combined with his own genius for imparting the poetic content of whatever music

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A FACT

Mr. Henderson in the
New York Herald

The other members of the cast were the same as at the previous performance. To recapitulate their merits is unnecessary, but the occasion should not be passed without a second invitation to opera-goers to consider the high artistic quality of Clarence Whitehill's *Hans Saks*. This is probably the best impersonation of the shoemaker-poet now accessible to music lovers anywhere in the world.

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he plays, that win him such a ready and enthusiastic response from his audience. And Saturday's concert was no exception to the rule. Mr. Grainger was in the vein and his audience warmly responsive.

GEORGE BROWN HAS SUCCESS WITH PEOPLE'S SYMPHONY.

George Brown, a young cellist of this city, recently graduated from the New England Conservatory, won an emphatic success when he appeared as soloist with the People's Symphony Orchestra, Sunday afternoon, December 9, at the St. James Theater. Mr. Brown displayed a serviceable technic, rich full tone and praiseworthy musical intelligence in an effective performance of Saint Saëns's concerto in A minor. The purely orchestral numbers on the program included Rossini's tuneful overture to Semiramide; Grieg's familiar first suite to Peer Gynt, the popular Blue Danube waltz of Strauss, an orchestral arrangement of the beautiful andante from Tschaikowsky's string quartet, op. 11 and for effective last piece, Wagner's overture to Tannhäuser.

TILLOTSON ALSO GIVES PLEASURE.

Frederic Tillotson, the admirable pianist of this city, gave his annual recital on Thursday afternoon, December 13, in Jordan Hall. Mr. Tillotson was heard in a well diversified list of pieces, in detail as follows: rhapsodie No. 4, E flat, Brahms; Ballade, G minor, Grieg; Fux d'Artifice, Reflets dans l'eau, Debussy; The Hurdy-Gurdy Man, Goossens; rhapsodie No. 4, E flat minor, Dohnanyi; Etude de Concert, F minor, Liszt; nocturne, C minor, op. 48, No. 1, and scherzo, C sharp minor, Chopin.

This recital yielded unusual pleasure, Mr. Tillotson renewing and strengthening the favorable impression which he has made here in other seasons. His progress under the direction of Heinrich Gebhard, has been truly notable. He is an admirably equipped artist—a pianist of brilliance, of sound musical instinct, of fluent technical skill. He has a fine regard for tonal beauty and never permits himself to sacrifice that beauty through any desire for technical display. Seldom does one hear such a nice command of nuance—witness the wide variety of color which he brought out in his delightful interpretation of Debussy's familiar pieces. This instinctive appreciation of the lyric qualities of his music enable him to make the piano sing, a quality which distinguished his beautiful playing of the Chopin nocturne and of the ballade from Grieg. Although he can be tempestuous when the music calls for fireworks, as in the Chopin scherzo or in the pieces by Dohnanyi and Liszt, he also knows the value of repose and restraint. Indeed, it is this characteristic of what might be termed spiritual serenity which gives his playing a maturity of style, a reflective and searching aspect which one rarely finds in pianists of the younger generation. Mr. Tillotson's playing has pronounced individuality and it does not take great insight to observe that he has chosen the right road to artistic perfection. His audience applauded him warmly throughout the program. It is to be hoped that this promising young artist may soon be given an opportunity to be heard with the symphony orchestra—an honor which he richly merits.

LANDOWSKA AND BAUER WARMLY WELCOMED.

Returning from its highly successful trip to New York and other cities, the Boston Symphony Orchestra gave four concerts here last week. On Monday evening in Symphony Hall, it opened a new series of Monday evening concerts, with Wanda Landowska, the charming French harpsichordist, as soloist. Mme. Landowska played Handel's concerto in B flat major, The Harmonious Blacksmith, a gavotte by Bach and a sonata by Scarlatti. It proved to be a welcome departure, principally because of the artistry of the soloist. Her playing was distinguished by remarkable variety of tone, exquisite finesse and rare musical sensibility. Her phrasing and conception of form reflected an artistic nature quite out of the ordinary. Indeed, her skill, taste and infectious enthusiasm gave delightful vitality to this ancient music. Mr. Monteux had reduced his orchestra to eighteenth century proportions, and gave the harpsichordist a very effective accompaniment. Mme. Landowska's art and personal charm combined to win for her many recalls. The balance of the program comprised Schubert's songful C major symphony "of the heavenly lengths," Debussy's beautiful tone pictures, Clouds and Festivals, and for effective closing number, Berlioz's overture, the Roman Carnival.

On Thursday evening in Sanders Theater, Harvard University, and on Friday afternoon and Saturday evening at the regular concerts in Symphony Hall, Harold Bauer played Brahms' lengthy second concerto in B flat major, adding another triumph to the long list of successes which he has had since making his debut with this orchestra a score or more years ago. By nature and apparently by intensive study Mr. Bauer is the ideal interpreter of Brahms and can always be depended upon to give any work of that composer a virile, songful, "masterful" interpretation. He has a comprehensive understanding of Brahms' music without being pedantic about it, and he manages to bring out whatever melodious quality is inherent in the works of that composer. Was it Ernest Newman who once said that Brahms reminded him of a great big clumsy giant who goes lumbering about in seven-league boots, and then suddenly now and then surprises one with a phrase of entrancing loveliness? Be that as it may, Mr. Bauer combines grace with vigor when Brahms is clumsy; and in the composer's tender moments this pianist discovers and reveals all the beauty that is there in a manner that wins an immediate appeal from his listeners. Mr. Bauer's success both at Cambridge and in Boston was immediate and enthusiastic, recalls almost without number being his reward at all three appearances.

A novelty at the Harvard concert was the prelude to the music which John Knowles Paine wrote for Sophocles' tragedy, Oedipus Tyrannus—a well constructed, logical, transparent composition, appropriately dramatic without necessarily reaching the hectic heights of the play. The prelude was played at this concert to mark the fiftieth anniversary of the appointment in 1873 of the composer to the first professorship in music in Harvard University, a fitting tribute to this worthy pioneer. Mr. Monteux also presented at this concert the lovely wistful music which Faure wrote for Maeterlinck's tragedy of Pelleas and Melisande; Weber's popular overture to Der Freischütz, and, for stirring closing number, the Polovtsian dances of savage abandon from Borodin's opera, Prince Igor.

For the regular concerts in Symphony Hall at the end of the week the orchestra played, besides its thrice admir-

able accompaniment to the Brahms concerto, Dukas' overture to Cornelia's tragedy of Polyeucte, effective music although not quite up to the lofty heights of inspiration set by the same composer's familiar scherzo. The Sorcerer's Apprentice; Paine's prelude, repeated from the Cambridge concert; the beautiful introduction to Act 3 of Wagner's Tristan, which gave Louis Speyer an opportunity to show what beauty of tone he could command in the English horn solo, and, for delightful final number, Ravel's choreographic piece, La Valse. Ravel's piece is orchestrated with diabolical cleverness and bristles with difficulties for the players, thus serving as another means to demonstrate the virtuosity of the restored Boston Symphony Orchestra. J. C.

Risler Arrives

Risler, far-famed French pianist, arrived in New York on December 8 on the same boat with two other noted artists, Carl Flesch and Schelling, the passengers enjoying a rare treat at the concert given for the sailors' fund. This is Risler's first visit to America, North America, at least, though he has made several tours in South America. He was to have come here the year the war started, which rendered the trip temporarily impossible. So he is finally here, and his appearances are being looked forward to with the greatest interest.

His talk with the interviewer—a very brief talk—centered upon the question of pianos, the relative merits of European and American pianos, and the theories of construction. The Erard, which is the instrument played by many leading artists in France, is, it seems, constructed largely of wood, without the heavy iron frames used in American pianos. Risler seemed in favor of this method of construction, but acknowledged that the Erard people had been experimenting for a long time with the use of iron frames and had, so he understood, arrived at some conclusion.

It seems, too, that Risler realizes the possibilities of bigger tones being procured by American methods and feels that for very large halls the heavy frames might be essential. But he says it is largely a matter of taste and habit and the French are slow to adopt improvements, even when convinced that they are really improvements. He said he had always heard that American pianos were the best in the world and he believed, judging from those he had seen and played upon, that this must be a fact.

As to his American debut, Risler seemed amused at the idea of making another debut. He said he had made many—in every country of Europe and South America—and that it seemed strange to have to introduce himself to a new audience. Since the war Risler has been to South America three times and all over Europe. In Spain, where he is popular and a regular visitor, he played the Beethoven sonatas for cello and piano with Casals, and spoke of the delight he had in the beauty of these works and of 'Casals' rendition of them.

All over Europe, Risler plays with the leading orchestras, and will be heard with our leading American orchestras. He remained in New York only a day, and then left for Montreal where his American tour starts. European engagements limit his stay in this country this season, but he returns next year for a more extended tour.

De Gregorio Pupils in Recital

On Saturday evening, December 8, Franco De Gregorio presented some of his pupils in a recital at Wurlitzer Auditorium before an audience that expressed much interest and pleasure at the really fine work of the young singers.

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Among those appearing were: Teresa Behling, Josephine Guajano, Anna Lodato, May Rubin, Lilla Shepard and Katherine Lahr, sopranos; Angelo Di Domenico and Giovanni Lombardo, tenors; Harry Lawes and Saverio Manghisi, bassos, and Pasquale Romano, baritone.

Anton Bock in New York

Anton Bock, a partner in the long established publishing house of Bote & Bock, Berlin, arrived in New York last week and will stay here in the interests of his firm, for a number of months. Mr. Bock brought with him an interesting collection of autographed letters of famous musicians of the last eighty years or more, taken from the files of the firm, which date back to 1838.

Paderewski to Appear as Pianist Composer

Paderewski will appear both as soloist and composer with the New York Symphony Orchestra under Walter Damrosch in Carnegie Hall, Thursday afternoon and Friday evening, December 27 and 28. He will play his own concerto in A minor for piano with orchestra, and Mr. Damrosch will conduct Mr. Paderewski's symphony in B minor.

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CHICAGO

(Continued from page 5)

Else Harthan Arendt, Forrest Lamont and Dr. Fery Lulek—presented Haydn's Creation. Before reviewing the merits of the soloists, words of praise must be written here for William Boeppler and his splendid singers. Boeppler conducted with authority, understanding and musical intelligence. A drillmaster par excellence, he had trained his forces to such a point of excellence that his chorus responded as one to his most minute demand. Precision of attack, big dynamic sonority contrasted well with delicate nuances and, as the orchestra was on par with the chorus, the performance from beginning to end was a source of enjoyment and enlightenment. William Boeppler may well be pleased with the artistic results as the financial ones must have filled with joy the American Welfare Association, which can turn several thousand dollars to the starving German and Austrian people. A very fine concert for a very good cause!

If the choristers and their conductor, as well as the orchestra, distinguished themselves, the soloists likewise were well chosen and each one made his or her work stand out in a most meritorious manner. Else Harthan Arendt, one of the foremost oratorio sopranos in the land, and perhaps in the musical world, demonstrated anew her worth by singing the soprano part in a manner all to her credit. She is an accomplished singer and knows how to sing oratorio. Her interpretation left nothing to be desired. Her voice, which is large and of beautiful quality, is well guided by its possessor to render with great fidelity and dignity Haydn's music. She also knows how to phrase and she completely captured her audience. Lovely to look upon and beautifully gowned, she was as regal to the eye as her song was to the ear. She is never too often heard in these surroundings, as on each new acquaintance she strengthens former impressions, and Chicago should be justly proud to have such an artist in its midst. To the rapturous plaudits of the public the conductor, choristers and orchestra men joined theirs and success has never been more deserved, as her rendition was nigh perfection.

Forrest Lamont, tenor of the Chicago Opera, made a name for himself in the oratorio field long before he became well known as an opera singer and he is today as efficient on the concert platform as on the operatic stage. He was a pillar of strength in the concertized number and sang his solos with nobility of tone and musical insight that made his performance one long to be remembered for its efficiency. He was much enjoyed by the enthusiastic audience. Dr. Fery Lulek, baritone, was up to the standard of his colleagues. A clever singer, he uses his organ to best advantage and he sang his solos with marked ability and distinction. Dr. Lulek understands how Haydn's music should be sung and this he demonstrated to his credit on this memorable occasion. He was much feted and justly so.

KINSOLVING MUSICAL MORNING.

In the Blackstone Crystal Ballroom the third Kinsolving Musical Morning was given on December 11, with John Charles Thomas, baritone, and Augusta Cottlow, pianist, as the attractions. Both artists are great favorites in Chicago

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and Miss Kinsolving is to be congratulated on having secured them for one of her Musical Mornings. Mr. Thomas made such a big impression under the same auspices last year that it was foreseen that he would be reengaged for the present season. Thomas is one of the most satisfying concert singers now before the public. He has everything in his favor—a voice of lovely quality, of good dimension, used with utmost care and understanding, diction comparable only to that of John McCormack, a winning personality and a stage deportment such as but few can boast of—and all those qualities were again most apparent at the affair under discussion. Managements, generally speaking, do not like suggestions, but it seems advisable to inform the Chicago Civic Opera not to look to European countries for a much needed French baritone for next season. The management should now secure if possible John Charles Thomas for the French baritone roles. Thomas enunciates French better than many Frenchmen now on the operatic stage, and he demonstrated that, though an excellent singer of songs, he can sing operatic excerpts equally well, as shown by his masterly rendition of the difficult aria from Massenet's *The King of Lahore*, *Promesse de mon avenir*. If ever any one had any doubt as to Thomas' ability to sing in grand opera, this disappeared to pronounce him one of the most promising opera singers of the day. The balance of his program was superbly rendered and he won his customary big success.

Augusta Cottlow has strong fingers, the mechanism of which is perfect and well able to carry the mental demands of their possessor. This was shown anew in her rendition of her part of the program, which, judging from the loud plaudits, was much enjoyed by the distinguished audience that patronized the recital. Another splendid concert that shows why the Kinsolving Morning Musicals are so much in favor!

EDITH MASON IN RECITAL.

Edith Mason, who has just ended her too few appearances with the Chicago Civic Opera, appeared for the first time here in down town hall in the guise of a recitalist. Under the auspices of the Tuesday Art and Travel Club, she gave a song recital at Orchestra Hall on December 11, for the benefit of its art fund. Garbed in a beautiful velvet creation, with a French model hat, she made quite a sensation when she first appeared on the platform, and as her program was most interesting, she awakened the enthusiasm of her listeners by the manner in which it was rendered. Her program contained no hackneyed songs; on the contrary, it was made up of seldom heard numbers and one group contained songs heretofore unheard in this city or even in America. Those songs by Respighi, Castelnuovo-Tedesco and Pieraccini add much to the reknown of those composers and to song literature. In songs by Strauss and Brahms, Miss Mason is equally at her best. She is a very big artist and makes her strongest appeal through the beauty of her voice, the clarity and loveliness of her tones, her clear enunciation and emission and her phrasing, always correct, adds in making her recital most enjoyable. The singer was ably seconded by Isaac Van Grove, whose accompaniments were on par with the singing of Miss Mason. Giorgio Polacco was scheduled to make an address on The Good of Civic Opera to the Community, but at the last moment he had to send his regrets, as his presence at the Auditorium was necessary, and his contribution to the program was not filled, to the regret of many who had anticipated an interesting discourse on the benefit the Chicago Civic Opera has been and is to the community at large.

ILLINOIS MUSIC TEACHERS' ASSOCIATION IN CHICAGO.

The thirty-fifth convention of the Illinois Music Teachers' Association, meeting in Chicago, December 26, 27 and 28, offers a program of unusual interest to music teachers. The program will be opened on Wednesday Evening, December 26, with a piano recital by Harold Bauer in Kimball Hall. At 9.30 Thursday morning, December 27, a piano conference, led by Prof. Alfred O. Willgeroth, director of the piano department of Rockford College, will take place; luncheon at the Auditorium hotel, with informal discussion of any matters pertaining to the association affairs and with brief addresses by eminent speakers will take place at 12.30. At 3.30 in the afternoon at Fuller Hall, Art Institute, there will be a chamber music concert by the Jacques Gordon String Quartet with the assistance of Harold Bauer. There will be no concert on Thursday evening. Friday's session will be opened at 9.30 with a voice conference led by Mrs. Genevieve Clark Wilson of Springfield. Karlton Hackett, D. A. Clippinger, and others, will address the conference. At the same hour in the studio of Mr. Clippinger in Kimball Hall, there will be a violin conference led by George Dasch. The annual business meeting will take place at 11.30 at Kimball Hall on Friday morning. Luncheon will be served at 12.45 at the Auditorium Hotel. The afternoon session will begin with a concert at 2.15 by the Chicago Symphony Orchestra, with Lionel Tertis, the eminent English viola player, as soloist. At 8.00 in the evening, members will attend the opera. Mary Garden is to appear in Massenet's *Cleopatra* and a block of seats has been reserved for members at half price. Saturday morning, December 29, will be given over to the public school music contest.

CHERNIAVSKY TRIO.

The Cherniavsky Trio—consisting of Jan, pianist, Leo, violinist, and Mischel, cellist—was heard in recital at Kimball Hall, on Tuesday evening, December 11, under the Edna Richardson-Sollitt management. They were greeted by a fine and responsive audience, which listened to a program that brought out the artistic worth of the organization and engaged the interest of a pleased and enthusiastic gathering throughout. These three schooled and routined artists played with much character and interpretative insight, their ensemble work always full of vim and fire whether in the fortissimo or pianissimo passages. It is somewhat unusual to find three members of one family so perfectly in accord, evenly balanced and so brim full of musical talent.

ROLAND HAYES' RECITAL.

One of the most interesting concerts heard so far this season here was that of Roland Hayes, tenor, who appeared for the first time in a song recital at Orchestra Hall, on Wednesday evening, December 12. Heraldized as one of the most satisfying tenors now before the public, Mr. Hayes lived up to that reputation and delighted an audience made up principally of members of his own race. Whenever this gifted artist appears again in a song recital in Chicago, singers are advised to attend in a body, as really they will benefit thereby, as this tenor is today one of the most learned recitalists on the concert platform. His program was identically the same as the one in which he made his first appearance in New York recently, at Town Hall.

Here, too, he sang selections in five languages and his diction was perfect.

Mr. Hayes does not rely solely on his voice, which is one of great beauty, if not of large volume. His interpretation is what stamps him as one of the great singers of the day. He sings the German lieder as well as any great German singer. The French songs were admirably rendered, and in his Italian group he showed the same command as in the German and French. His English group could be taken as a model by many singers and, as a matter of fact, each one of his contributions was sung exactly as it should be, with great purity of tone, variety of color, artistic feeling for the music as well as for the text, and his phenomenal success was in every instance richly deserved. His encores were numerous and as artistically rendered as the programmed numbers. His returns to this city should be many, and on each new appearance the sold-out sign will, without doubt, be hung outside the box-office at Orchestra Hall.

The singer was superbly supported by William Lawrence, an extraordinary accompanist, who played as well as Roland Hayes sang. A recital long to be remembered for its artistic value!

CADMAN AND TSIANINA AT LAKE VIEW SOCIETY

On Monday evening, December 10, the Lake View Musical Society presented Charles Wakefield Cadman and Princess Tsianina in a program at 120 Bellevue Place. Princess Tsianina won her listeners in songs by Cadman, Logan, Troyer, Lieurance and Burton. Besides accompanying the soprano Cadman's part of the program was all Cadman, which was greatly applauded by the distinguished gathering, who left no doubt as to their keen enjoyment.

CHICAGO GIRL WINS LAURELS IN OPERA.

Many Chicagoans will remember Rena Lazelle as a talented music student in this city. She was a pupil of Mme. Elena Varesi, the well known vocal teacher, who died a short time ago. Miss Lazelle attended the public schools of this city and then went to New York to prepare for opera. She was just ready to go abroad when the war started, and then turned her attention to teaching and concertizing. She taught at the Woman's College in Jacksonville (Ill.), and was associate professor of voice at the University of Kansas, and concertized throughout the Middle West, under the management of Harry Culbertson. Last year Miss Lazelle went to San Francisco as head of the voice department of the San Francisco Conservatory, and was engaged for the first season of the San Francisco Grand Opera Company. San Francisco critics acclaim her a fine artist and charming singer. Miss Lazelle's former friends will have a chance to hear her in recital in this city Sunday afternoon, December 30, at Lyon & Healy Hall.

HAYDN CHORAL SOCIETY ANNOUNCEMENT.

An extraordinary announcement has been issued by the Haydn Choral Society, Haydn Owens conductor, regarding its concert to be given at Orchestra Hall on January 16. The concert will be, it is said, one of the largest affairs of its kind ever presented in this city. For the first time here Pierene's Children of Bethlehem will be given, and the Haydn Choral Society will be re-inforced by 400 high school girls from St. Xavier's Academy. The same choral forces will sing the second and last part of the Children's Crusade. Soloists will be announced later and a symphony orchestra will assist, all directed by Mr. Owens, the gifted conductor.

GUNN SCHOOL HONORS POLLACCO

On the afternoon of December 13, Edith Mason, of the Chicago Civic Opera Company, and her distinguished husband, Giorgio Polacco, artist director of that institution, were guests of honor at an informal reception given by the Gunn School of Music. At the special request of Maestro Polacco and Mme. Mason, several students of the piano and vocal departments provided a brief program. Esther Linder and Hadassah Delson, artist-pupils of Mr. Gunn, played respectively the prelude and variations of Cesar Franck and La Campanella by Paganini-Liszt. William Tolmach sang Donizetti's *Una Furtiva Lagrima*; Isadore Mishkin, the prologue from *Pagliacci*; Lowell Dadmond, Avant de quitter from *Faust*, and Mrs. Berte Long and Mrs. Louis Klein gave a brief scene from *Cavalleria Rusticana*. All are artist-pupils of Adolf Muhlmann, director of the vocal department of the Gunn School. The Muhlmann Opera School, a department of the Gunn School of Music,

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was represented by the Choral Prayer from Cavalliera Rusticana.

Mme. Mason very graciously signified her appreciation by singing the Depuis Le Jour aria from Louise, with Granville English at the piano.

FREDERIKSEN PUPILS' RECITAL.

A well attended and highly successful recital was given December 8 by students of Frederick Frederiksen in his studios. Master Leonard Sorkin played the Ambroso Aire de Ballet; Albert Karno, the first movement of the Beriot concerto, No. 9; Lawrence Russell, the Meditation from Massenet's Thaïs and the Miharsky mazurka; Clayton Mamrowsky the Beriot concerto, No. 71, and Edwin Schutze, the Saraste Zapateado. In January Mr. Frederiksen will present several artist-students in recital.

SWEDISH CHORAL CLUB CONCERT.

The Swedish Choral Club, Edgar Nelson, conductor, will give a program of part-songs at Orchestra Hall on Friday evening, December 28. The club will have the assistance of Arthur Middleton, bass, who will be heard in several groups besides two numbers with the chorus.

JACQUES GORDON SCORES AS ORCHESTRA SOLOIST.

Each season Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, surrenders the first chair to appear as soloist at one of the regular weekly pairs of concerts, much to the enjoyment of his many friends and admirers here. Thus, on the tenth program, given Friday afternoon and Saturday evening, December 14 and 15, Mr. Gordon was heard in the capacity of soloist, and scored a well deserved and distinct success. Ample opportunity was afforded the violinist to display his admirable qualifications in that he had two solo numbers—the Vivaldi-Nachez A minor concerto for violin with string orchestra and organ accompaniment and the Bruch Scotch Fantasie. In both, let it be said, he upheld his excellent standard by delivering himself of renditions of high merit. Not only is Mr. Gordon a fine technician, to whom intricacies seem mere child's play, but he is also an intelligent musician whose keen insight is reflected in his well thought-out interpretations and he draws from his instrument an excellent, solid tone. The auditors were not slow in showing their appreciation and enjoyment for concertmaster Gordon. Eric Delamarre's organ accompaniments in the Vivaldi-Nachez concerto were, as always when this fine musician is at the organ, superb and a pillar of strength.

The purely orchestral numbers were of a light vein, and though beautifully set forth by Conductor Stock and his men, left the listeners unmoved and but mildly enthusiastic. Scheinplug's overture to a comedy by Shakespeare and Alfven's E major symphony with the two solo numbers played by Mr. Gordon, made up the program. There will be no concerts next week, Friday afternoon and Saturday evening, December 21 and 22, as per arrangement with the Musicians' Federation when the advance in salary for the orchestra men was agreed upon last summer.

JEANNETTE COX.

Il Gambolo Grandissimo

Under the fantastic title of Il Gambolo Grandissimo, the Lambs' Club, America's leading organization of actors, gave an entertainment in its clubhouse last Sunday evening which took the place of the regular Gambols of the organization, at which as a rule short plays are the main feature. Il Gambolo Grandissimo, however, offered musical artists as the main attraction, and a packed auditorium proved that actors lack no appreciation of their colleagues in tone. It was a memorable experience to hear the veritable yells of delight when Edwin Franko Goldman led a large orchestra in his own Tannhäuser overture travesty; when Walter Golde played a burlesque piano concerto (conducted by Richard Hageman) on the theme of How Dry I Am, with a fearful and wonderful cadenza by himself, containing also allusions to Walküre, Merry Widow, Liszt's E flat concerto and—Yes, We Have No Bananas; when eight conductors, led by Ignaz Waghalter, played a Terrific Trumpet Symphony by Siegfried O'Houlihan; when Ludwig Marum and Paolo Gallico did a violin and piano skit called The Professor's Revenge; when George Meader and Andres De Segurola appeared in a Tosca (Act II) burlesque, the latter impersonating Scotti and the former doing Jeritza, with Papi wielding the baton. But the noisy enthusiasm, rather than abating, seemed to increase tenfold when Rafaelo Diaz sang the Una Furtiva Lagrima aria (led by Hageman); when Mischa Elman performed a group of solos,

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accompanied by Josef Bonime; when Wilfried Pelletier directed Elgar's Pomp and Circumstance; when Victor Herbert played cello numbers; when Miguel Fleta warbled La Donna e Mobile and Spanish songs (conducted by Bambochek); when Moriz Rosenthal loosed his exciting brilliancies in a Strauss waltz paraphrase; and when Chaliapin wound up the program with some Russian music and a series of pantomomic imitations. At the banquet following the performance Dr. Eugene Noble, Father Duffy and Andreas De Segurola were the speakers. Paul Whiteman and his band gave prandial music. The Collie, or master of ceremonies of the evening, was Leonard Liebling. Among musical guests present beside the foregoing, were Giulio Gatti-Casazza, Edward Ziegler, William Guard, F. C. Copicus, Sol Hurok, Mr. Elman, Sr., Max Endicott, Giuseppe De Luca, Tom Burke, Antonio Scotti, H. O. Osgood, Paul Longone, Max Liebling, Daniel F. McSweeney, Lazar Samoiloff, and many others well known.

Carl Flesch Virtuoso and Pedagogue

Carl Flesch, violinist, arrived in New York two weeks ago on the same ship that brought the French pianist, Risler, and the American, Schelling. They made music on the boat for the benefit of the sailors, and gave such a concert as is rare even in these days of mighty musical giants. Arriving here, they started out, each on his individual way, to conquer new laurels in this land of endless opportunity, which seems able to absorb the virtuosity of the world.

This great land of ours seems also able to absorb the teaching of the world, and Mr. Flesch informs the MUSICAL COURIER that his book on violin playing is about to appear from the publishing house of Carl Fischer, a publishing house that has already made notable contributions to the literature of violin problems envisaged from all angles. The angle from which Mr. Flesch views these problems is, as he himself explained to the writer, altogether new, being the result of his personal experience as a virtuoso. As he says, generally speaking those who play do not write, those who write do not play. Mr. Flesch does both with equal virtuosity, and has put an immense amount of thought into his book.

It is, he says, essentially a book for artists, and those who are preparing to become artists. Mr. Flesch himself is a product of three schools. He started his studies in Vienna under Grunn, the teacher who taught Kneisel; went then to Paris to work with Marsick, the teacher of Thibaud and Enesco, and then removed to Berlin. He commends the bow technic of Auer, which he says, certainly permits of special qualities of tone, and he has made careful and extended investigations into all of the recognized schools and methods and made selections of useful features from each.

Especially has Mr. Flesch taken account of the psychology of public performance, stage-fright, the proper amount and proper kind of practice, studio playing and platform playing, and the like. It is interesting to hear his description of the vast difference there is between studio practice and playing in public. In the one instance, he says, the mental condition is natural, normal, in the other every condition is abnormal. It is to meet this abnormal condition that one must be prepared, and his pedagogical efforts have been turned in this direction.

As to stage fright, that, says Mr. Flesch, is a sickness, and like every other sickness, it is sure to attack one's weakest point. There may be the stage fright of insufficient preparation, but that, generally, may be dismissed from consideration, for most artists are thoroughly well grounded. But in normal cases, if there is a deficiency of any sort it will show on the stage. Careless intonation, poor control of the bow, lack of temperament or too much temperament, tendency to hasty, poor memory, and the dozen of other faults of which the player is conscious himself, any one of them may come out on the stage, and it is a part of the psychology of fear that the player is well aware of these weaknesses (subconsciously perhaps) and afraid of them. His mind is on them, and that is the very reason why they emerge. A sort of mental hazard.

Mr. Flesch is an omnivorous reader and a student who leaves no page unturned, no lead uninvestigated. He talks, therefore, not from guesswork but from definite knowledge, and when he points out these matters and other matters of greater importance to the player he does so with a knowledge of how and how far they may be corrected or cured. He also has the experience, personal, of a highly cultivated and successful concert artist, so that he speaks not only from personal but also from borrowed experience.

And he has the encouraging message that almost every weakness can be corrected, that, at least, every musician can so be taught that his musicianship can be brought out to its fullest extent free from those inhibitions which arise from non-musical causes. This, as will be seen, is important and valuable. Many a great talent has been lost to the world because of some issue with these non-musical inhibitory influences, which teachers have failed to understand, which the student-artist himself has been unconscious of, has attributed to incorrect causes, or has believed incurable.

Mr. Flesch does not believe in excesses, or, rather, he believes that practice may easily be excessive. This does not mean the sort of practice that is done by some artists, which is hardly that, but rather mere playing for pleasure, because playing is really the only thing that gives them pleasure, the only sort of activity in which they have a real interest. But there are many who are led to excessive practice by an inferiority complex, or by fear. They imagine that eight hours a day spent at the violin will overcome every fault, while, as a matter of fact, those hours are very likely laying up a heritage of fear arising from excessive self-criticism which will prove disastrous on the concert stage. Some of the greatest artists practice hardly ever, confining their studio work to rehearsals with their accompanist.

Mr. Flesch is to play with all of the leading American orchestras and to give many recitals as well. He started his American tour last week in Philadelphia with the Philadelphia Orchestra. This tour has been long deferred because of the war. After his successful appearances here about ten years ago he was booked for return engagements but the war intervened. Curious is his statement about the effect New York has on him. On his last visit he says he was terribly nervous here. Now he finds himself better prepared for the hurry, haste and excitement, but still dislikes going down town into the traffic. He was living in a hotel far up on Broadway during his brief New York sojourn and found it comparatively quiet. But where in any American city will the European visitor find what he would call quiet? We are not built that way!

F. P.



Harold Bauer

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(Signed) Harold Bauer

MUSICAL COURIER

Weekly Review of the World's Music

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THE MUSICAL COURIER EXTRA
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NEW YORK DECEMBER 20, 1923 No. 2280

No, Labsulvia, we did not say that the tenor's high tones made the audience gasp with amusement. We distinctly wrote: "With amazement."

New York had something to thrill about pianistically last week. Those two giants of the piano, Rosenthal, Friday, and Paderewski, Saturday! Two field days for the devotees of glorified piano art!

A hundred years or so ago music critics were not the refined and intellectual gentlemen they invariably are today. One of them, a rude man called Galiani, said of the famous singer in Gluck's operas, Sophie Arnould, that "she is the finest asthma I know."

Real news. The Friends of Music gave a Beethoven concert last Sunday. And a good one it was, too, with Harold Bauer at the piano, in Beethoven's oddly named Choral Fantasy. It is not one of the master's towering creations but one never would have thought so from the fine and devoted playing of the pianist. He is a true artist.

A French newspaper called Entr'acte said in 1831 that the Conservatoire (Paris) . . . "is a cage where they train wild ducks to be sold as nightingales." They must have had fine vocal methods in those days. Some of the pupils from various conservatories and academies today sound as if they were nightingales who had been trained to quack like wild ducks.

If you already have ordered some MUSICAL COURIER subscriptions for your friends who may not be readers of this paper—an almost inconceivable thought—and you have some further Christmas shopping to do, one of the department stores is offering this: "Musical Powder Box. An imported powder box of enameled metal plays whimsical little melodies when the lid is off. Small size \$9.75; large size, \$14.50."

On December 27, Antonio Scotti will enter upon the twenty-fifth consecutive year of his membership in the Metropolitan Opera Company. This is, without doubt, a unique record. Other opera singers have been on the stage as long or longer, but there is no record of one who has remained a quarter of a century uninterruptedly with the same organization. In celebration of the event there will be a special performance of *Tosca* on Tuesday evening, January 1, with Jeritza and Fleta associated in the cast with the perennial Scarpia. After the performance, the Italian-American Society is giving a large supper at the Biltmore in Scotti's honor—and he well

deserves it. Aside from his own sterling contributions to operatic art, it may be recalled that Mr. Scotti, through this opera company, was instrumental in introducing a number of young American singers who have now taken their places in the very first rank, among them Jeanne Gordon, Anne Roselle and Mario Chamlee.

It is, to be sure, all in the name of sweet charity, but just as a cold commercial proposition, it does not seem as if the pianist had yet been born for whom "Tickets \$8 to \$10" offered a prospective adequate return on the investment, even if they are tax exempt. Standing room, however, is cheaper—only \$2 to \$2.50.

It deserves to be recalled that the late William H. Humiston, whose untimely death occurred last week, not only doubtless knew more about Johann Sebastian Bach and his music than any one else in America, but also ranked in the world in general as one of the great Bach authorities of the day. His knowledge of Wagner, and Wagner operas, was also very extensive. There are in this country so comparatively few deep musical scholars that the loss of such a one as Mr. Humiston is distinctly noticeable.

The Friends of Music have now definitely announced the performance (in concert form) of the oldest opera in English, Purcell's *Dido and Aeneas*, for January 13. At the beginning of the season their program stated that *Dido and Aeneas* would be given unless it was decided to repeat a German work given last year instead of it; and the MUSICAL COURIER suggested at the time, editorially, that since the Purcell opera was the only important work in English the whole year's program listed, it might be well to see that it was performed. Perhaps that helped.

ROSENTHAL REDIVIVUS

If the caption of this editorial implies that Moriz Rosenthal re-lives among us, it means also that the memory of his marvelous piano playing never has died out here, and that his art seems as fresh, finished and impressive as it was in the years gone by when he used to electrify American audiences and celebrate triumphs that resounded from end to end of our broad land.

Older in years and experience—part of which consisted of spending distressful periods in Central Europe during the war—Rosenthal gives no indication that he is not the same vital, highly intellectual, pianistically perfect apparition that burst upon our amazed vision so long ago. He was then the most highly developed example of the dominant Liszt school of keyboard stormers. Time seems to have left no mark upon the man who slowly walked out upon the stage of Carnegie Hall last Friday evening, and with serious and dignified manner sat down at the piano and worked the same wonders with which he never has failed to astonish and excite his auditors.

To those who listen to piano playing with the mind and heart as well as with the ear, Rosenthal is a thoroughly satisfying pianist aside from his phenomenal technical prowess. Let the present report not go into repetitious details about that much discussed technic of Rosenthal. It always was, is now, and probably will be as long as he lives, the most highly perfected form of pianistic mechanism which is conceivable at the hands of mere humans. Brilliance, accuracy, power, speed, dynamic versatility and the ability to achieve climaxes of Gargantuan degree and volume, are conceded to be Rosenthal's in the largest conceivable measure. All these qualities came to fullest light, particularly in the scherzo and the finale of the Chopin B minor sonata, the Chant Polonais of Chopin-Liszt, the Chopin Minute value (in Rosenthal's stunning arrangement in thirds and sixths) and in his no less bewildering adaptation of some of the waltzes by Johann Strauss.

But where mere technic never could hold hearers without an appeal based on intrinsic musical qualities, is in the Beethoven sonata, E major, op. 109, in four Chopin preludes, in the largo of that composer's sonata, and in classically chiseled morsels by Scarlatti, Martini, and Couperin. Depth and serenity were in the readings which Rosenthal gave those compositions. Especially in the Beethoven sonata, his conception had every element of grandeur. It was then that one forgot all about the king of technic and felt that Rosenthal also is a servant in the cause of the best musical art.

Of course the outbursts of applause and cheering on the part of the very large audience (in which many well known pianists were represented) took on the nature of a tremendous ovation. Rosenthal bowed and bowed and played encore after encore. He must have felt indeed that with the New York piano enthusiasts he is truly Rosenthal Redivivus.

WIDESPREAD EDUCATION.

In this column mention has already been made of the excellent plan devised by the National Federation of Music Clubs to aid the federated clubs in attaining a working knowledge of musical understanding and appreciation. It is now our pleasure to announce that the Federation has gone itself one better by offering prizes as outlined in the following letter addressed to State and District presidents and signed by Mrs. William Arms Fisher, director of the department of Education, National Federation of Music Clubs.

"Dear State and District Presidents,
Greetings!

"For years the Federation has encouraged native talent by giving prizes to composers and interpreters, but the time has come to do more to stimulate and encourage the State and local club presidents who are the Creators of Opportunity and upon whom we depend for carrying out the plans of the National organization. These officers are the bulwark of the Federation, and in the last two years their work has come into a higher recognition through the prizes offered by the extension and educational departments. The educational director has this year secured four prizes and hopes to offer one for each division of work.

"The new Course of Study in Music Understanding gives us the greatest incentive and the most logical basis for the formation of new clubs, supplying the need of a definite calendar of activities, thus spreading the territory of Federation work and simultaneously strengthening all departments. In order to secure nation-wide adoption of our Educational Platform and at the same time increase the number of clubs, the Department of Education offers the State organization three prizes as follows:

"First prize—two hundred dollars (\$200) to the State organizing the greatest number of new clubs which shall take up and pursue the Course of Study in Music Understanding.

"Second prize—one hundred dollars (\$100), and third prize—fifty dollars (\$50), to the States respectively which shall rank second and third in number of new clubs.

"No prizes will be awarded for less than twenty new clubs secured before May 1, 1924.

"A prize of one hundred dollars (\$100) for the Pageant Division.

"In order to quicken interest in the production of pageants and securing an annual club recognition for musical pageantry, the Department of Education has secured a prize of one hundred dollars to offer that State which produces the greatest number of pageants of all kinds, sacred and secular, between the period of January, 1924, and the Biennial of 1925. To facilitate this work, the chairman of the Pageant Division will issue lists of producible pageants suitable for small communities as well as the larger centers. A circular on Pageantry Production will also be available edited by the Counsellors of this division. Mrs. George Houston Davis, chairman of the Pageant Division, will issue directions.

"These prizes are in addition to the splendid prize of \$100 made by the chairman of the division, Mrs. Frank A. Seibeling, for the introduction of the Course of Study into the clubs already federated.

"For the formation of new music clubs, we suggest the following points of contact: music studios (study of music appreciation becoming popular), high schools, Young Women's Christian Associations, professional business women's clubs, and hundreds of small towns where no music club as yet exists.

"The State presidents have the choice of competing for three prizes, or they can choose any one, making the race on a single issue. However, it is possible that the prize for consistent growth and the greatest number of new clubs may combine to put the contestant ahead to win the goal.

"These offers take effect at once. The prizes for the New Clubs Contest end May 1."

THE I. S. C. M.

The following statement, issued by the United States Section of the International Society for Contemporary Music, and mailed out to members of this section, was received by the MUSICAL COURIER on December 11, too late for publication in the issue of December 13. It is herewith printed in full, and will be found both significant and illuminating:

The board of directors of the United States Section takes pleasure in acquainting you with events since June 9, 1923, when the detailed program of the Salzburg festival on August 2 to 7, 1923, as selected by the Zurich Jury, was sent to our members.

It was there stated that the jury consisted of MM. Ansermet, Caplet, Goossens, Scherchen, Sonneck and Zemlinsky. Mr. Sonneck was, indeed, abroad, but was prevented by circumstances from participating in the jury's deliberations. A. Walter Kramer was the first on the list of alternates, but could not be reached in time for the jury meetings. Other jurors were obliged to send their regrets, with the result that the jury finally consisted of MM. Ansermet, Caplet, Scherchen and Welicz.

The board of directors at its meeting on May 8 appointed Chalmers Clifton the delegate of the United States Section to the conference at Salzburg, with Vice-President Lewis M. Isaacs and Director Emerson Whithorne as deputy delegates. Mr. Whithorne gave up his intended trip to Europe. Mr. Clifton, while in Europe, studied the problems of the I. S. C. M. in France, Italy, Austria and went to Salzburg fully prepared to present the views of the United States Section. An acute illness compelled him to leave Salzburg just prior to the festival and conferences and to return to America. So informed by the cable, the directors immediately cabled Mr. Isaacs in Florence to take Mr. Clifton's place. Mr. Isaacs cabled back that to his great regret family complications rendered it impossible for him to rush to Salzburg, and, furthermore, he could not obtain a "visa." The directors were not informed of the intended presence of any other American at Salzburg whom they could have requested to be the deputy delegate of the United States Section, as an emergency measure, and thought such deputy delegate would not have been familiar with the point of view of the United States Section on sundry vital matters.

This recital of facts is presented to the members, because several outsiders have taken it upon themselves, without knowledge of these facts, to discredit publicly and privately your directors by lecturing them on their supposed non-action.

According to unbiased verbal and printed reviews of the Salzburg Festival received by the directors it presented a very informative picture of tendencies in contemporary music and was a very friendly gathering of musicians from many lands.

The conferences of delegates were several and long. The minutes of these conferences were discussed at a meeting of your directors on October 11. It was noted with regret that the delegates voted, against a firmly expressed recommendation of the United States Section, that the international jury should be free to select for performance any work from whatever source, at their discretion; that is to say, whether or no the work had been submitted for consideration by national sections. In the opinion of your directors that is a dangerous policy, because it tends to make the labors of preliminary national selection committees futile and wasteful. Moreover, it is the contention of your directors that the resolution conflicts with the constitution of the I. S. C. M. and they have so informed the Central Committee.

At the same meeting it was decided to arrange towards the end of the year for members and their friends a concert of the five works selected this spring for submission to the jury in Zurich by our music committee, Chalmers Clifton, chairman. These works are:

Quartet for strings, Charles Martin Leffler; polychromes for piano, Louis Gruenberg; Chinese and Japanese songs, Charles T. Griffes; New York Nights and Days, for piano, Emerson Whithorne; trio for piano and strings, Harold Morris.

Since then, however, after consultation with the officers of the United States Section, the American Music Guild decided to devote its first concert of this season, on December 5, to these works. This action is welcomed by the United States Section because it augurs well for that co-operation with other progressive musical organizations which is a fundamental object of the United States Section.

The program of the American Music Guild will interest our members all the more, because we are informed that the League of Composers plans to devote its second concert of the season to works performed at this year's festival at Salzburg.

In conclusion, it will be of interest to know that the decision was reached at Salzburg to hold two festivals in 1924, one for orchestral music at Prague in April, the other for chamber music, and again at Salzburg, in August.

(Signed)—The Board of Directors; O. G. Sonneck and William Burnet Tuthill, committee.

Directors: O. G. Sonneck, president, John Alden Carpenter, Chalmers D. Clifton, Mme. Eva Gauthier, Edward Burlingame Hill, Lewis M. Isaacs, Mrs. A. M. Reis, Albert Stoessel, Emerson Whithorne, William Burnet Tuthill, secretary and treasurer.

REYER CENTENARY

French musical papers are running articles on the late Ernest Reyer (died 1909), in commemoration of the 100th anniversary of his birth, December 1, 1823. Outside of France, Reyer's name is known—practically only as composer of the opera *Sigurd*, first produced at Brussels in 1884 and at Paris a year later, and of *Salammbo*. The latter was produced here at the Metropolitan Opera House on March 20, 1901, with Lucienne Breval, Carrie Bridewell, Saleza, Salignac, Journet, Gilibert and Scotti in the cast. Mancinelli conducted. Maurice Grau spent a lot of money on the production but the opera did not please the public—there was only half a house on the opening night—and it was withdrawn after a few performances. *Sigurd* does not seem to have reached these shores, unless, perhaps, it was given at the old French Opera House in New Orleans. Reyer, who went contrary to the traditions of French composers

by being born in Marseilles instead of Paris, was strongly influenced by Wagner.

EARTHQUAKE ECHO

The MUSICAL COURIER does not know the Musical Japan Company, which publishes the magazine, Musical Japan, and seems to be instrumental in educating the young Japanese in occidental music, but the following quaintly worded appeal, received recently, is published as a matter of courtesy:

MUSICAL JAPAN CO.
(ONGAKUKAI)

PIONEER MAGAZINE OF THE KIND IN JAPAN

Dear Sirs:

We beg respectfully to announce to your kindest consideration on this unprecedented emergency that as you are well aware of the recent disastrous earthquake and subsequent huge fire which visited the cities of Tokyo, Yokohama and Yokosuka and many other places in the wide Kanto district have almost destroyed or burnt down the important organs and institutions of educational work,—not excepting of course those of musical sphere in the capital city. Our situation is all deplorable beyond description at present.

Our "Musical Japan" magazine has met with the same fate its office building devastated by the terrible shocks, and moreover Tokyo Female Music School (Joshi Ongakuen) under our management as educational organ was entirely collapsed, just barely escaping to be the victim of the flames. Our students of over 300 girls in consequence were driven out of the school house, and are now under miserable circumstances to be taught in temporary sheds without any suitable furniture and equipments. The "Musical Japan" is always looked up here by the public as the guiding spirit of musical education, and for this reason we have been entrusted with the great task of relieving and comforting the unfortunate homeless children by teaching songs and singing, together with our regular religious music for the Christian community. Thus though a great drawback was brought about on our magazine service as well as school work by this time, we are strenuously striving for the unkeeping and revival of musical education in this country as the leading figure of the art here.

Whereupon on this urgent occasion we beg earnestly to appeal to the sympathy and munificence of your community through your journal as the leading organ of the musical circles in your country to assist us with the pecuniary aid to relieve our needy musical work. The whole amount needed at present for the redress of the devastation is just estimated Thirty Thousand Dollars (\$30,000) and of which in our calculation the half amount is now being raised with utmost efforts in Japan, but the other half (\$15,000) we request you sincerely to be contributed in U. S. through your hands in this time of our deprivation and destitution.

Trusting that we shall be favoured instantly with your kindest consideration and best commands,

Meanwhile we beg to remain, Dear Sirs, with compliments,

Yours faithfully,

October 20, 1923. H. HIRATO,

Director of School and publisher of magazine.

All money for musical relief funds should be remitted, if possible, through the branches or correspondents of the Yokohama Specie Bank to "Musical Japan" Office.

SYMPHONY FINANCES

It is rarely that one is able to get at the exact figures on one of our great orchestras, but in making an appeal for contributions to its Guarantee Fund, the Boston Symphony recently published a complete financial statement for the three seasons ending respectively in the springs of 1921, 1922 and 1923. The figures are of such interest they are reproduced here in full. Managers of the other symphony orchestras in the United States will read them with the greatest interest. They show:

	1921	1922	1923
Gross income from concerts	\$411,275.10	\$407,642.32	\$428,872.92
Symphony Hall rents, etc.	90,582.98	91,007.30	95,849.02
Programs	39,466.59	35,224.73	39,519.09
Sale of bound volumes	228.00	130.00	265.00
Interest on bank balances	2,679.62	1,173.56	1,412.36
Sundry receipts	76.55		334.26
 OPERATING INCOME	 \$544,308.84	 \$535,177.91	 \$561,253.15
Income Endowment Fund and interest	2,512.68	5,865.44	6,934.06
 TOTAL INCOME	 \$546,821.53	 \$541,043.35	 \$568,187.21
NET LOSS	118,578.47	91,673.88	76,351.93
 \$665,399.99	 \$632,717.23	 \$644,539.14	

PAYMENTS:	1921	1922	1923
Expense of concerts, rent, traveling expenses, soloists, etc.	\$190,423.01	\$158,101.19	\$170,366.58
Symphony Hall maintenance	93,150.24	95,174.98	98,643.13
Programs	37,083.44	29,618.83	32,286.30
Orchestra salaries	299,908.25	308,150.78	303,124.21
Other salaries	29,245.25	28,928.13	29,885.00
Insurance	1,897.32	1,833.04	1,845.14
Music	2,605.13	2,095.10	2,122.54
Interest on notes	272.95	569.34	941.96
Sundry expense	10,814.40	8,245.84	5,324.28
 \$665,399.99	 \$632,717.23	 \$644,539.14	

Our guess is that the net loss in Boston, especially in the last two seasons, is decidedly lower than that of any other orchestra in the country. If we are wrong in our belief, we should be very glad to have figures furnished us that contradict it.

PADEREWSKI AGAIN

Paderewski came back to New York Saturday afternoon, December 15, at Carnegie Hall. His program included his own Variations and Fugue, op. 23; a Beethoven sonata, op. 27, No. 1; the Liszt B minor sonata, a group of Chopin numbers, and the Rubinstein barcarolle and Valse Caprice to end with. For encores after the first group he played nothing less than the Liszt Erlkönig and at the end an entire Hungarian rhapsody, besides other numbers. It was

a big program, played in a big way. Mr. Paderewski still has the habit of thinking music on a larger scale than the piano will play it, but even in his turries he is superb—the great master of the keyboard—and for softer passages still has the unequalled legato cantilena. There is something tremendously satisfying in listening to him whether or not the ear always agrees with his dynamics or not. So thought also the huge audience that filled Carnegie Hall, that received him with the warmest of welcomes and applauded in storms after every number and insisted upon as many encores at the end as Paderewski would give—and he was very liberal.

WESTCHESTER COUNTY WIDE AWAKE

A comprehensive recreational program has been launched in Westchester County, N. Y., with a view to providing wholesome developmental leisure time activities for old and young in every community in the county including the largest city and the smallest village.

Music forms a large part of the program for the winter months and the formation of a number of choral groups in the various communities is the initial move in a larger plan of uniting these groups into one huge county choral after the organization of a sufficient number of groups has been effected.

The Community Choral Club of Port Chester, under the leadership of Frederick C. Studwell, has already a number of successful concerts to its credit, concerts that have been received with great enthusiasm by the community. January 8 is the date set for the next appearance for which all the members are earnestly rehearsing *The Messiah*. Later in the season they will offer *Elijah*.

In the town of Bedford, in the northern part of the county, three small villages have organized groups and are working on *The Coming of the King*, by Dudley Buck. These three groups, from Katonah, Mt. Kisco and Bedford Hills, are rehearsing under the direction of Margaret Tosier Badgley and will appear for their first joint concert on January 4. This concert will be conducted by Dudley Buck, son of the composer, and the solo parts will be sung by his pupils.

White Plains plans to organize a community choral after the first of the year, and a number of local musicians are planning an interesting program.

Tarrytown-on-the-Hudson will have a community choral after the first of the year, and it is expected that many other villages will be under way with musical activities before spring.

The plans for a county choral organization are ambitious and undoubtedly hold great possibilities for the future, insuring the stimulation of musical interest in the many small communities, unearthing talent that has little or no means of expression, and bringing about a contact between the larger and smaller centers that cannot help but benefit both.

Exchange dates can be effected for the individual concerts between the various choral groups and a musical appreciation and sense of music values be established.

Westchester County has this year acquired a system of county parks, including thousands of acres of beautiful woodland and beach, safeguarding for future generations many beauty spots in this picturesque section from the steady encroachments of a rapidly increasing building program. With broad vision, the members of the County Park Commission are planning the development of these parks to serve the people in every way possible. With a centralized musical organization such as is planned, it is safe to predict that an outdoor theater could be made a part of the development in one of the parks where these county chorals could be produced as an anticipated annual event. If properly encouraged and supported, such a movement might ultimately lead to the establishment of an art and music center for the county.

HURRAH FOR GEORGIA!

The State of Georgia has removed the blot from her escutcheon, the House of Representatives having agreed on December 12 to the annulment of the general tax act, killing the special assessment against opera companies—\$1,000 per performance in cities of 100,000 or less, and \$2,500 in larger cities. This particular bit of "hick" legislation which has been on the statute books for over a year and cost the guarantors of the Metropolitan \$17,500 last spring, made a laughing stock of the State.

MORIZ VIA RADIO

Users of the radio report that never have they heard piano playing more clearly than on the occasion of Moriz Rosenthal's recital at Carnegie Hall last Friday. The broadcasting apparatus was on the stage and carried away the performances of the artist with remarkable distinctness, so run the accounts.

WAGNER'S RING REMADE

Nibelungen Dramas in Modern Dress

By LEONARD LIEBLING

Part I.

In compliance with numerous and continuous requests, this department republishes its original and modernized version of the text of Richard Wagner's Ring of the Nibelungen music dramas. The war has made this revision more necessary than ever.

Here, then, is the true and unexpurgated Nibelungen cycle, as secured from secret sources by the historian who is recording these immortal lines:

Our Own Prologue

There are four operas in the cycle—Rheingold, Walküre, Siegfried, and Götterdämmerung, and you cannot understand any one of the four unless you have been at the other three. It is quite possible to visit three of them and then not to understand the fourth, but if this happens to you, never admit it or some Wagnerian will try to explain. Make sure that you will see the whole cycle by buying tickets for the four performances at a single purchase, and paying cash in advance.

The Nibelungen operas should be visited in their regular order as hereinbefore given. For instance, if you see Siegfried before Walküre or Götterdämmerung before Rheingold, you are imbibing the cycle backwards. The story is just as exciting that way but it is not the manner in which Wagner wished it to be received. Some later Wagnerians might tell you that Rheingold really is superfluous in the Nibelungen set, but do not believe them, for without it the other dramas would become too clear in plot and natural in logic to be genuine Wagner operas. Unfortunately, this opinion about the importance of Rheingold has gained firm ground in many places and therefore the opera is but rarely given. Thousands of willing and eager persons are waiting everywhere to begin their Nibelungen experiences with Rheingold, but never get a chance to make a start. There is an authentic record of one man in a provincial German town who has been waiting fourteen years to hear the complete Nibelungen cycle, but cannot do so because there has been no



Rheingold representation where he lives, although Walküre, Siegfried and Götterdämmerung performances were plentiful in his town.

Another story, and a deeply pathetic one, comes from an Austrian center, where there is an opera house of small size and scope. An ambitious Wagnerian, then a young man, attended Rheingold and Walküre performances in proper order, but until now—a period of twenty-four years—he has not been able to hear Siegfried and Götterdämmerung, owing to the limited facilities of the opera house in his native place. Then the war came, and now those two works probably never will be given.

Other instances there are, too, of interrupted Wagnerians who had experiences no less tragic than those just related. For instance, the Wagner records tell of one poor soul whose local opera house began with Rheingold, which he heard in 1878. In 1880 and for three years thereafter Siegfried was given. Then in 1885 came Götterdämmerung followed in

1886 and 1887 by revivals of Siegfried. Finally in 1891 Walküre was produced and made such a furore that it held the boards till 1902. This led to a re-suscitation of Rheingold in 1904 and Siegfried in 1907. These three operas dominated the situation from 1908 until 1913. In 1914 Götterdämmerung reappeared and our Wagnerian friend also. Then came the war and no more opera. The dates of his Nibelungen first hearings, therefore, were: Rheingold, in 1878; Siegfried, in 1880; Götterdämmerung, in 1885; and Walküre, in 1891. Naturally enough he could not remember in 1891 what he had heard in 1878, and recently he confessed to an acquaintance that he did not understand what the whole business is about and that it probably is damned rot, anyhow. In that wise was a faithful and potential Wagnerian spoiled by the atrocious habit of our opera houses of giving the Nibelungen works haphazard and out of the order expressly indicated by Wagner.

Rheingold

(This Wagner opera has been referred to as the original tank drama chiefly because its opening scene takes place on the bed of the river Rhine. Greenish twilight enwraps the stage as the curtain rises. It is well to get a good peep at your neighbors before the lights are lowered, and to stow your valuables in inner pockets securely guarded, as the theater is kept in darkness [and some of the auditors, too] during the entire performance. In fact, Wagner insists on this black gloom at all his Nibelungen music dramas. He was a wise man in his own generation and knew full well that if an audience has nothing else to look at it is bound to look at the stage. In the center of the Rhine, which appears to be thirty feet or so in length, is a little conical cliff, on which a lump of gilded tin placed around an incandescent electric light bulb represents the Rheingold, [overlooked by the French in their hunt for reparations] the marvelous treasure which some mysterious agency has placed in the river, under the care of Woglinde, Flosshilde and Wellgunde, the Rhine daughters, who look like mermaids, and are given the semblance of swimming by being placed in a chair apparatus, which men in the wings and flies jerk hither and thither by means of wires.)

Woglinde—Brightly the Rheingold shines!

Flosshilde—O, dry up.

Wellgunde—How can she, down here in the river?

Woglinde—Hush! You should know that there are no jokes in Wagner.

Flosshilde—Ha! I saw a light on the shore.

Wellgunde—That isn't the shore. It's an usher showing in a late comer.

Woglinde—I'm tired; I'm going to sit down.

(Flosshilde and Wellgunde scream with laughter.)

Woglinde—What 'tis?

Wellgunde—Who ever heard of a mermaid sitting down? How can you? You are half woman and half fish.

Flosshilde—Ouch!

Woglinde—How now?

Flosshilde—If that wire manipulator of mine isn't careful he'll really have me in the Rhine in a half minute.

Wellgunde—I'm seasick. It reminds me of the elevator in a European apartment house.

Woglinde—Who goes there?

(Alberich, a dwarf, is seen issuing from a cave and climbing along the bottom of the Rhine. For reasons which will appear later, the auditor should here fix firmly in his mind the fact that Alberich seems to have no difficulty in breathing the waters of the river, nor do they have the slightest apparent effect on his singing. The mermaid Rhine daughters are as little bothered, but of course, they feel at home in their native element. Alberich is not a regular dweller on the Rhine bottom, as the ensuing dialogue makes clear.)

Flosshilde—Who are you?

Alberich—I am Alberich, come from Nibelheim, where I live.

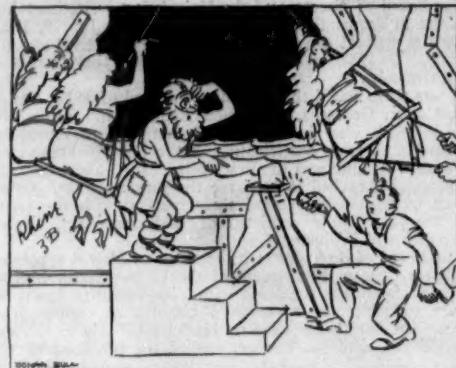
Wellgunde—What can we do for you?

Woglinde—(Aside)—Father warned me to beware of such a fiend.

Alberich—You are pretty maidens. I would leave home for you.

Flosshilde—if you can catch us you can have us.

Alberich—(Chases the Rhine maidens from rock to rock, the meanwhile they escape him and mock his beard, face, and figure)—Curses on you and on the Rhine. I've barked my shins a dozen times on these wooden rocks. I'll have the stage carpen-



Ha! What's that?

ter discharged. (A soft light illuminates the conical cliff spoken of before.) Ha! what's that?

Woglinde—That's the Rheingold. Whosoever from it forges a ring falls heir to all the world and is master of matchless might.

Alberich—(Hoarsely)—Who said so?

Wellgunde—Pa said so, and that's why he put us here to guard the Rheingold.

Flosshilde—And only he shall have power to forge the ring who foreswears love and its pleasures forever.

Alberich—The ring for mine. (He clammers rapidly toward the Rheingold and seizes it.)

Wellgunde—Ah!

Flosshilde—Ha!

Woglinde—Woe!

(It is not explained by Wagner why their father should have chosen as guards the Rhine maidens, who do nothing but ejaculate and chatter when the hoard actually is filched. But, of course, that is Wagner's lookout and not ours. We are not criticizing but merely studying.)

Wellgunde—Drop it!

Woglinde—Thief!

Flosshilde—Naughty! Naughty!

Alberich (holding the gold on high)—I curse love! (He disappears.)

SCENE II

(Slowly the scene changes from the Rhine to a plateau among the mountain tops. It is dawn, and the battlements of a castle are seen on a faraway peak. Wotan and Fricka are sleeping on the dewy sward.)

Fricka (awaking)—Good morning.

Wotan—What time is it? (Rolls over.)

Fricka—Get up.

Wotan—Let me sleep another hour.

Fricka—Nothing doing. If you'd come home earlier nights you wouldn't be so tired mornings.

Wotan—See here, Mrs. Wotan—

Fricka (witheringly)—Don't you "Mrs. Wotan" me! Heaven only knows how many of me there are.

(Wotan is too gentlemanly to contradict.)

Fricka—That's what I wanted the new castle for, to keep you at the fireside where you belong.

Wotan (hums a snatch from a fox-trot popular in his day)—You're looking lovely this morning, my dear; not at all as though you had been sleeping out of doors all night.

Fricka—Don't try to flatter me. I've seen you make eyes at too many women.

Wotan (angrily)—How can I make eyes when I have only one? (Wotan wears a patch over one eye.) You know I left my other one in pledge with the Gods when I wedded you.

Fricka—You're always leaving things in pledge. Here you've gone and pledged my sister Freia to the giants Fafner and Fasolt, in payment for their building of that new castle while we slept. What are you going to do about it?

Wotan (shrewdly)—What all great financiers do. Let other people work for me while I sleep and then tell them that industry is its own reward. Are we the only ones living in a house we can't pay for?

Freia (dashes in)—Save me, oh, save me! Two operatic bassos dressed as giants are after me, and that is a terrible fate.

Wotan—I will consult with Loge, the God of Fire.

Fricka—I don't like that man.

Wotan—Just because I knew him before I married you. He's wise, I tell you; he's a bachelor.

MUSICAL COURIER

(Enter Fasolt and Fafner.)
 Fasolt—Give us our reward!
 Fafner—We want Freia!
 Wotan—Er—ahem—I beg of you, my friends—
 Fasolt—You refuse?
 Fafner—Treason!
 Wotan—if you would take some shares of stock in the new enterprise I am planning—
 Fasolt—I want Freia; she is so pretty.
 Fafner (to his brother giant, aside)—Fool! What care we for her looks. She knows the secret of cultivating the magic apples in the garden of the Gods. As long as the Gods eat the apples the Gods remain eternally young. Take away Freia and the apples rot and the Gods rot. We want to put those apples out of business because the Gods are our enemies.

Fasolt—As you say, brother. (Goes toward Freia.)
 Freia—Save me!
 (Enter Froh and Donner, two fair young Gods, who usually are fairly poor singers.)
 Froh—Stand back!
 Donner—Advance at your peril!
 Wotan (sadly)—Stop, boys. The giants are right. I promised them Freia, and swore by my spear. (Joyfully) Here comes Loge.
 (Enter Loge.)

Loge—Did I hear my motif? The conductor phrased it so peculiarly.
 Wotan (aside)—I called you. How can I get out of paying for the house the giants built?
 Loge—They want Freia?
 Fricka—Alas! Yes.
 Fafner—Mr. Loge, you won't stand by and see two poor men—
 Wotan—Shut up, and let him think.
 Loge—There's nothing worth more to a man than a woman, when he really wants her.
 Wotan—Oh, slush.
 Loge—That's a fact. I've been on this job for you all day and have inquired everywhere. The only man who values something that is higher than love of woman is Alberich, who stole the Rheingold and foreswore love. (Aside to Wotan.) By the way, the little girls down the Rhineway are dreadfully put out about losing that piece of jewelry and want you to help them recover it.

Wotan (glancing anxiously at Fricka)—Hush! Not a word about them here. How's the blond?
 Loge (aside)—Fine. Sends her love.

(At this point he recites the virtues of the magic ring to the Gods and the giants, and explains that it makes its owner all powerful.)

Fafner—Very well; I'll take the ring instead of Freia.

Fasolt—Me, too.
 (They drag Freia away and give Wotan till evening to reflect.)

Loge (sneeringly)—What bad complexions you all have. You seem to be failing.

Wotan—Great guns, I haven't eaten an apple since last night. And Freia gone! Get me an apple, quick!

Froh (casting a look into an imaginary orchard off stage)—They're all rotten.

Wotan (despairingly at Fricka)—At least could you stew some apple-sauce—

Fricka (proudly)—I am a Goddess not a cook. By the way, Loge, could the Rhine treasure be made into a tiara and a stomacher for the opera?

Loge—Anything you like (craftily, aside), and with it you would have power to force your husband to stay home evenings.

Fricka (commandingly)—Wotan, get that gold.

Wotan—So be it. Loge and I will win the ring from Alberich, and fry Freia—free Freia, I mean.

(Loge and Wotan disappear in a small flame blown from a bellows through a hole in the scenery by a stage hand.)

SCENE III

(Nibelheim, a huge cave, Alberich's home. Alberich drags the shrieking Mime from a side cleft.)



Canst thou see me, brother?

Alberich—Have you finished the helmet I bade you fashion?

Mime—Here it is.

Alberich (tries it on)—I will test its power. Invisible I would be. Canst thou see me, brother?

Mime (without looking at him)—No; where are you?
 Alberich—Here. (Hits Mime a ringing blow and runs off laughing.)

(Enter Loge and Wotan.)
 Loge—Was, wunder, wimmerst du hier?
 Mime—I beg your pardon?
 Wotan—That's from Wagner. You seem hurt at something?
 (Mime explains his feelings; tells how he had made a magic helmet for Alberich, and how, with the aid of the all powerful ring, Alberich forces his brothers to work for him incessantly, seeking more treasure, and piling it up for his own selfish use)—Here comes the mighty one, now. (Mime flees.)

Alberich—What wouldst thou—I mean thee—both of thee?

Loge—We've heard of your ring and your helmet.
 Alberich—You haven't heard all. With the aid of the helmet I can change my appearance to anything I like.

Wotan—Impossible!
 Loge—You'll have to show me.
 (Alberich changes himself into an enormous snake, and then resumes his usual form.)



Alberich changes himself into an enormous snake.

Loge—Marvelous!

Wotan—Great!

Loge (slyly)—Can you change yourself into something small as well—a toad, for instance?

Alberich—Nothing easier (does so).

Loge (to Wotan)—Grab him.

Wotan (holds the toad while Loge puts his foot on it; Wotan appropriates the magic tarn helmet which makes its wearer invisible)—Now we have you, my little man. (As Alberich resumes his ordinary shape they bind him hand and foot.)

SCENE IV

(The picture changes to the same as in scene two.)
 Loge—Give us all your gold, before we release you.

Alberich (cursing furiously, breathes a command over his ring; the Nibelungs appear with golden treasures)—Enough?

Wotan—More.

Alberich—Take the helmet.

Loge—And that ring on your finger.

Alberich—Never while I live.

Wotan—That is no answer.

Loge—The ring or your life.

Alberich (After more cursing and frightful profanity in the basses, cellos and brass section of the orchestra)—Take it. But my curse goes with it. May its wearer die and have all possible hard luck afterward. Curses on the thing until it is returned to me. (Exits.)

(Enter the giants and Freia.)

Wotan (Coldly)—So I see.

Wotan (coldly)—So I see.

Fafner—Have you got the stuff?

Wotan—How much off for cash?

Fasolt—You must pile the treasure as high as Freia stands and as broad.

(Wotan piles the treasure in a space measured by the staffs of Fafner and Fasolt.)

Fafner—Ha! A cavity here. Fill it up.

(Wotan stops up the hole with the tarn helmet.)

Fasolt—Here, another place. Put something in here.

Loge—There is nothing left.

Fafner—The ring on Wotan's finger.

Wotan—Never!

Loge—That's what Alberich said.

Wotan (louder)—Never!

Giants—Come along, Freia.

(The Goddess Erda arises on a platform in the rear; bluish light is seen.)

Erda—Beware, Wotan! The ring is accursed. (She disappears.)

Wotan—Take it, then. (Gives it to the giants, who begin to divide their booty.)

Fafner—The ring is mine.

Fasolt—No, mine.

Fafner—Mine, I say.

Fasolt—You lie.

(Fafner hits Fasolt over the head with a young tree; Fasolt dies—and no wonder.)

Wotan—By Jove! That Alberich curse was a peach. (To Fricka) Let's go home, mother.

(Singing heard from rear.)

Wellgunde, Flosshilde, and Woglinde—Please, oh, please, good, sweet Wotan, won't you get the Rheingold for us?

Wotan (quickly to Loge)—Stop those girls, before the missus hears them.

Loge—I'm off to see them. Don't you wish you were single?

(The Gods enter Walhalla and the curtain falls. The audience goes out quickly and somewhat shame-facedly.)

(To be continued.)

VARIATIONETTES

By the Editor in Chief

Operatic conductors regard one another as colleagues; prima donnas look upon one another as rivals. When one conductor goes to hear another, he does so as a compliment. When one prima donna attends the performance of another—which is a rare occurrence—she does it as an annoyance.

Thank you, Nabopolassar, for forwarding us that paragraph about the soprano who sings just to kill time.

Mme. Edmunds Hemingway sends a delightful piece of Scotch dialect verse of her own, and dares any composer to set it to music:

FA'FU' AN' TROO.

'Twas e'en a sicht tac melt th' hert
 Wee bairnies lufin' sae
 Each roundt th' ither twint' baith arms,
 An vow'd troo lo'e, fir aye.

Ah weel! 'Twas ten year syne, an' noo
 They aince mair tred th' glen,
 With baith arm 'roundt anither's neck,
 Each luikin' maist far ben.

They vow'd tae lufe, an' sae they dae,
 Each fa'fu', aye, an' troo!
 She lo's anither lad, an' he
 Anither lass, th' noo.

(Glossary: Sicht=sight, hert=heart, lufin'=loving, baith=both, syne=ago, maist=most, far-ben=freely, angelic, in the inner room of the soul; dae=do, fa'fu'=faithful.)

And in a little book of sketches called Notes of a Nomad, by W. A. Horn, there is an unusual example of verbal ingenuity. Mr. Horn, it appears, was challenged to write thirty lines on seasickness, with a musical term in every line. Here is the result:

If rolling is her crotchet
 This vessel ought to score;
 She spoils my rest, she spoils my notes,
 She spoils my repertoire.

There demi goes my dinner,
 As the ship on upper C
 Appoggiautras. Oh! the brute,
 She's pitched too high for me.

I know you'll think me very bass.
 I'll pause till calm prevails;
 It's all because they've gone and set
 A bad falsetto sails.

I cannot scale the dizzy mast;
 The chords are very slack;
 Oh! how I shake; I know I shall
 Be flat upon my back.

I'll bet a tenor that she strikes
 The bar upon the lee;
 Andante up the money, should
 She safely reach the key.

The aircraft of the United States Navy next summer will explore more than 1,000,000 square miles of Polar territory that never have been revealed to the eyes of man. That is where we would go, if necessary, to escape sitting through another Parsifal performance.

If Christmas carols are good music they should be sung all the year round, and if they aren't they shouldn't be sung at all.

Willy heard Nilly say not long ago that she "loved the Allegretto at the concert," and he at once rushed out and sent her a large box of Allegretti's candies, a not unpardonable mistake on his part.

LEONARD LIEBLING.

GLUCK AGAIN IN PARIS

To Gluck belongs the distinction of causing the fiercest musical warfare known to history. He had the audacity to stop the abuses of the prima donna, who wanted to show off her trills and rapid passages. He was man enough to oppose the caprices of the male soprano, who was no man. He made his music fit the dramatic action and the sense of the words. He wrote overtures that prepared the hearers for the drama which was to follow. He reformed the orchestra, and gave the death blow to the operas of Lully and Rameau.

Therefore, for all of these bold innovations he was condemned by half of the critics and writers of Paris, and eulogized to the skies by the other half. The war between the revolting colonists and the British in America was not half as bitter as the battle between the partisans of Gluck and the friends of Piccini in Paris in 1776. But Time, the only consoler, has long since settled all the terms of peace between the opposing factions. The green turf would have obliterated all that remained of Piccini if the stately monument Gluck's genius raised did not remind the student of the composer whose old-fashioned works were set in opposition to the powerful operas of the daring innovator.

Piccini and his supporters—Marmontel, La Harpe, Ginguené, d'Alembert, Chastellux, Framery, Coquéau—may now indulge in a little spectral chuckle in their underworld to read that the Paris of Duparc, Debussy, Ravel, Lekeu, Satie, Chausson, Caplet, Roussel, Honegger, Schmidt, Stravinsky, now considers Gluck's works very much behind the times.

His operas are no longer sworn at by the orthodox for their musical heresies. They are venerable and quaint old classics.

Louis Masson, director of the Trianon Lyrique, has revived a comic opera written by Gluck in 1764, and the critics find much of the music fresher than some of the operettas of today. The comedy was originally produced in Vienna as *La Rencontre imprévue* as long ago as January, 1764. The title in English means *The Chance Meeting*, or *The Unexpected Encounter*. But when the operetta was given in Germany it was called *Die Pilgrimage von Mekka*. The Parisian revival of today discards the original French title and uses a translation of the German version.

As *Les Pèlerins de la Mecque* the old comic opera of Gluck was produced in Paris in the middle of

November, 1923. The director, Louis Masson, has added to the opera the ballet, *Don Juan*, composed by Gluck in 1761.

How far wrong was Sydney Smith when he wrote in 1809 that "those works are the best which have longest stood the test of time and pleased the greatest number of exercised minds."

In an article on Gluck it is not out of place to quote one of the precepts of the composer whose operas are still alive well into their second century:

I have set no value on novelty as such, unless it was naturally suggested by the situation and suited to the expression.

Judging by the histories of operas in general, one might say that the greatest novelty in Gluck's operas is their durability.

ANOTHER STEP FORWARD

Every once in a while vaudeville does itself proud by placing on its bills artists of real standing in the musical world, and one who visits the vaudeville house at such times and observes the real success achieved by such artists without any sacrifice of the very highest ideals must wonder why the vaudeville managers do not use such material more frequently.

It will be good news to all regular patrons of vaudeville, as well as to all of those who believe that the ordinary public can be raised to a higher standard of artistic understanding by the simple method of being furnished opportunity to enjoy the best in art, to learn that Nellie and Sara Kouns are appearing at the Palace Theater this week in the regular bill. They are selecting their programs from the following numbers: *Serenata*, *Tirindelli*; *Charmant Oiseau*, *David*; *Voce di Primavera*, *Strauss*; *Lo Here the Gentle Lark*, *Bishop*; *Jewel Song*, *Gounod*; *Swiss Echo Song*, *Eckart*; *Chanson Hindou*, *Rimsky-Korsakoff*; *Se saran Rose*, *Arditi*; *Just for Awhile*, *Geiger*; *O Sole Mio*, *de Capua*; *Annie Laurie*, *Scott*.

Could anything be better? We hear much of musical uplift and methods devised of promoting musical art and of inducing non-supporters of music to attend concerts so that their attention may be trained and their taste for real music formed. But is there any better method than the old one adopted by Mahomet, who, so tradition has it, when the mountain would not come to him, betook himself to the mountain?

Nellie and Sara Kouns are doing a good work and deserve the heartiest commendation for it.

arranged by Alfred Reynolds (who also conducted the opening performance), were eminently successful. The production, which was in the hands of the Mayfair Dramatic Club, proved its own success. The opera is to be given again under other producers, at the Everyman Theater at Christmas.

G. C.

Ponselle and Elman Honored in Havana

Havana, Cuba, December 8.—Rosa Ponselle gave two most successful concerts under the management of Pro-Arte Musical Society. She sang with exquisite art, much to the joy of very appreciative audiences. Many courtesies were extended to her by her admirers.

Mischa Elman, the renowned violinist, once again has magnetized the Cuban public, which always honors true talent. In his program he included the Beethoven sonata in D, in which he was accompanied by his highly talented sister, Lisa Elman.

Pro-Arte Musical may feel greatly satisfied with the success attained at the beginning of the season 1923-1924.

P.

Berolzheimer's Gift to Guilmant Organ School Students

City Chamberlain Berolzheimer has provided seven sets of season tickets (thirty-five seats) for the concerts of the Boston Symphony Orchestra in Carnegie Hall, New York, to students of the Guilmant Organ School, as has been his custom for several years. The seats will be awarded to the students who merit them.

Carolyn M. Cramp, the gold medal student of 1923, played a successful radio organ recital, November 27, in the Wanamaker Auditorium, New York, before a large audience. Miss Cramp was enthusiastically received at a recital before the Organ Players' Club of Philadelphia December 1, and will soon be heard in other cities.

Sistine Chapel Choir to Extend Tour

Owing to the extraordinary success of the tour of the Sistine Chapel Choir, this famous organization will remain in this country several months longer than originally planned. The choir was booked to give its final American concert on December 22, but owing to the numerous requests for return dates coming in from all over the country, Manager Frank W. Healy, who brought the choir to America, has found himself obliged to extend the concerts to January 19, with every prospect of a still further extension. At least one return concert will be given in New York at Carnegie Hall, previous to the sailing of the choir, though the date for this has not yet been set.

Beatrice Horsbrugh-Olga Sapiro Recital

Beatrice Horsbrugh and Olga Sapiro, two gifted young artists, will be heard in a violin and piano recital at the next social meeting of the Fresh Air Fund Club, which takes place at the Hotel McAlpin, New York, December 20.

I SEE THAT

Sigrid Onegin is booked for more than forty recitals this season.

City Chamberlain Berolzheimer presented the Guilmant Organ School with seven sets of season tickets for the Boston Symphony Orchestra concerts.

Vicente Ballester is recovering from a serious indisposition.

A luncheon was given in Marshfield, Wis., in honor of May Peterson.

Ernest Schelling contributed a long article to the London Daily Telegraph.

Prof. Sevcik has appointed Otto Meyer his representative in the United States during his stay in Europe.

Fritz Stiedry has resigned as conductor of the Berlin Opera.

Charlotte Lund gave two operalogues in one afternoon last week.

The New York School of Music and Arts has just given its 592nd concert.

Aline Sanden, the German dramatic soprano, is studying with Samoiloff.

The National Association of Organists will convene in Atlantic City July 29 to August 1.

Lynnwood Farnam gave two organ recitals in New York last week.

Frederick H. Haywood's Universal Song has been placed in another public library, Los Angeles, Cal.

Ernest Davis is singing in opera in Italy.

Guy Maier and Lee Pattison are having success with Maier's two piano arrangement of Dohnanyi waltzes.

Dusolina Giannini sang before two audiences in Washington recently on the same day.

Chev. Gioacchino Lombardo, vocal teacher, is now located at 315 West Ninety-fourth street.

Ganna Walska has sung again with the Wagnerian Opera Company.

John McCormick will give his next New York recital at the Manhattan Opera House on December 30.

Harry Ernest Eiler, assistant treasurer of the Musical Courier Company, died on December 13.

The Sistine Chapel Choir will remain in this country several months longer than planned originally.

Mme. Cahier sang at the White House December 6 and was highly praised by the President and Mrs. Coolidge. Ward-Stephens' suit for \$100,000 against the trustees of the First Church of Christ Scientist, New York, has been dismissed by Justice Mitchell.

The Society of the Friends of Music will give Purcell's *Dido and Aeneas* in concert form on January 13.

E. Robert Schmitz has returned to New York from a concert tour in the West and Northwest.

The next Worcester Festival will be held October 6-10, 1924.

Gustav Brecher has been appointed general musical director of the Leipzig Opera.

John Charles Thomas has declined an unusual offer to sing for two weeks at the Cosmopolitan Theater.

Ernest Koch has been well received as conductor of the Wagnerian Opera Company.

Mano-Zucca's new song, *The Cry of the Woman*, is meeting with great success.

Mme. Haggerty-Snell has a vocal pupil eighty years old.

Risler, the far-famed French pianist, will give his first New York recital on December 21.

Carl Flesch is an omnivorous reader.

The first membership concert this season of the Philharmonic Society will take place on December 21.

Berlin is becoming acquainted with American art.

Reinald Werrenrath has made Victor records of Gounod's *Nazareth* and Adam's *Noel*.

James G. Blaine, Jr., has been elected treasurer of the National Music Week Committee.

Anita Frank offers a course in theory for children at the Cleveland Institute.

The Oratorio Society of New York will give two performances of *The Messiah* next week.

Viola Klaiss is winning success as organist at the Stanley in Philadelphia.

Milan Lush is very popular with Chicago clubs.

Emil Friedberger is giving three evenings of chamber music at one of the New York libraries.

The Harvard Glee Club will give a concert at Carnegie Hall on December 22.

Warford pupils are especially busy with concerts and engagements in operatic vaudeville.

Baroness Olga Turk-Rohn has been engaged by the Chicago College of Music as master teacher of singing.

Yeatman Griffith will continue teaching at his New York studios during the Christmas holidays.

The fourth Biltmore Morning Musicafe is scheduled for December 21.

Paderewski will appear as soloist and composer with the New York Symphony on December 27 and 28.

Levitki has shifted his second New York recital from

January 18 to Saturday afternoon, January 19.

Bachauer will arrive in the metropolis the early part of January.

Heifetz's only New York recital is scheduled for Carnegie Hall on New Year's afternoon.

There was a packed auditorium for the Lambs' Club entertainment last Sunday evening.

Louis Bachner, American vocal instructor, has been reengaged at the Berlin Hochschule.

On December 27 Antonio Scotti will enter upon the twenty-fifth consecutive year of his membership in the Metropolitan Opera Company.

Nellie and Sara Kouns are appearing at the Palace Theater this week.

Lillian Ginrich is head of the vocal department at Berkley Institute, Brooklyn.

Mildred Bryars is booked for many engagements this season. Four performances of *Mignon* (the opera) in motion pictures were given recently at Carnegie Hall.

Chaliapin entertained in his apartment at the Great Northern Hotel on December 2.

Mitja Nikisch is meeting with unusual success on his American tour.

Frederick Gunster's Negro spirituals in costume are popular with his audiences.

G. N.

FOREIGN NEWS IN BRIEF

COSIMA WAGNER REMEMBERED IN BRAZIL

Berlin, November 23.—The proceeds of a concert arranged by the Brazilian pianist, Celina Roxo, in Rio de Janeiro, amounting to about £120 sterling, was donated to Cosima Wagner. Mile. Roxo received her training in the Leipzig Conservatory under Prof. Robert Teichmuller. A. Q.

BERLIN HOCHSCHULE REENGAGES BACHNER.

Berlin, November 24.—Louis Bachner, the American vocal instructor, who has been reengaged by the State High School for five more years, will spend January and February in Milan where he will teach by invitation of a group of artist-pupils. A. Q.

MONUMENT TO ALBENIZ.

Madrid, November 27.—A monument in memory of Isaac Albeniz has just been unveiled on the Alhambra in Granada. E. I.

SPANISH CONDUCTOR FOR PHILADELPHIA.

Madrid, November 27.—For the dedication of a new movie theater seating four thousand five hundred people, the Madrid Symphony Orchestra under Arbos, gave a concert of German classic and Spanish music before an audience which packed the great hall. Incidentally Arbos, who was accorded a stirring ovation, has been invited to act as guest conductor in Philadelphia this winter. E. I.

IMPORTANT SOLOISTS AT MERAN FESTIVAL.

Meran, November 20.—The second autumn music festival of Meran, given on a much larger scale than that of last year, reached a climax with an orchestral concert conducted by Bruno Walter. Three truly festive recitals were given by Maria Ivogün, Joseph Szigeti, and Emil Sauer; two chamber music concerts by the Munich String Quartet; and a recital of songs by the American, Luella Melius. R. P.

AMERICAN ARTISTS WIN SUCCESS IN BUDAPEST.

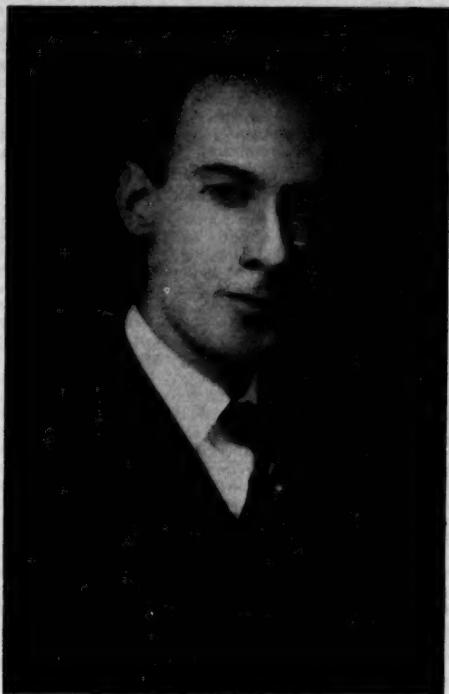
Budapest, November 23.—Yesterday two American artists, Elizabeth Mason-Day and Jaques Jolas, gave a recital here. Miss Mason-Day sang a Handel air, Ravel's two Hebrew songs with orchestra and his five Greek folk songs with piano, her charming voice and tasteful renderings meeting with warm approval and applause which reached its height when she seated herself at the piano and accompanied herself to popular song. Mr. Jolas proved himself to be a pianist of considerable talent and skill in his rendering of Saint-Saëns' C minor concerto. Z. K.

ANOTHER DR. ARNE OPERA REVIVED IN LONDON.

London, November 30.—The revival, after a lapse of over a hundred years, of an old English opera, by Dr. Arne, entitled *Love in a Village*, caused considerable interest here, many critics stating their opinion that it is the musical superior of *The Beggar's Opera*, which has had such an unprecedented run in this country. The melodies are charming and very musical, and, as specially orchestrated and

Three Evenings of Chamber Music

Three evenings of chamber music are being given at the New York Public Library (121 East Fifty-eighth Street) by Emil Friedberger, assisted by Lillian Fuchs, Ruby Helder, Stella Mintz, Grisha Monasewitch, Louis Kaufmann and



EMIL FRIEDBERGER

Julian Kahn, with addresses by Arthur Bliss. Dorothy Lawton is in charge of the music department at this library. The first concert was scheduled for December 12 and the future dates are Wednesday evenings, January 16 and February 13.

Mr. Friedberger, the proponent of these concerts, was born in New York, but his chief studies were pursued in Vienna at the Academy of Music with Robert Fuchs and Leschetizky. He took many prizes on the completion of his studies and appeared with success in recital in Vienna and other Austrian cities.

A general summary of the qualities of his art as disclosed in the reviews of his concerts will present a fairly adequate picture of the man. Mr. Friedberger's playing is characterized by forthright directness in which every phrase is clean-cut and in its proper relationship to the general scheme of the composition. This feeling for design is combined with a freedom of expression and a mastery of cantabile, which brings within one compass the classical and romantic phases of music. He knows the importance of rhythm and uses the rubato to bring out the true point and inner meaning of the phrase. Combined with this technical equipment is a poetic and intellectual understanding of the master works of piano literature, which makes him equally interesting in ensemble work as in solo performance. Such, in outline, are the findings of the European critics. In Vienna he is well known not only as a pianist but also as the composer of a string quartet, published in the Universal Edition, which had several performances in that city. Recently he concluded a piano quartet which introduces a part for voice.

Fine Recital at Mrs. Daniel's Studio

A pre-Christmas song recital was given on December 6 by four young artists from the Washington, D. C., studio of Edna Bishop Daniel. Those taking part in the program were Pearl Shreve Jenkins, soprano; Cleo Scanland, contralto; Virginia McCauley, soprano, and Marguerite de Porry, soprano (debutant) with Helen Gerrer, violinist, assisting, and Gertrude McRea Nash at the piano. The Washington Post of December 9 devoted some dozen inches of space to reviewing the recital and praised each of the young artists highly. Miss De Porry made her debut, singing a group of old Breton songs done in French, the aforementioned critic stating "Her voice is sweet and attractive and evidently

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NEW YORK CONCERT ANNOUNCEMENTS

Thursday, December 20

Schola Cantorum, evening..... Carnegie Hall
Vera Poppe, cello recital, evening..... Aeolian Hall
Yale University Glee Club, evening..... Town Hall

Friday, December 21

Symphony Society of New York, evening..... Carnegie Hall
Herman Epstein, afternoon..... Carnegie Chamber Music Hall
Edouard Risler, piano recital, evening..... Aeolian Hall
Friday Morning Musicals..... Baltimore

Saturday, December 22

Paderewski, piano recital, afternoon..... Carnegie Hall
Harvard Glee Club, evening..... Carnegie Hall
Czechoslovak Christmas Festival, evening..... Aeolian Hall

Sunday, December 23

Ira Kramer, ballad concert, evening..... Carnegie Hall
Symphony Society of New York, afternoon..... Aeolian Hall
Philharmonic Society of New York, afternoon..... Metropolitan

Tuesday, December 25

Carl Schaivoitz and Salo H. Goldstone, evening..... Carnegie Hall

Wednesday, December 26

The Oratorio Society of New York, evening..... Carnegie Hall

Thursday, December 27

Symphony Society of New York, afternoon..... Carnegie Hall
Philharmonic Society of New York, evening..... Carnegie Hall

Artist Recitals at David Mannes School

The artist recitals for this season at the David Mannes Music School are presenting Wanda Landowska, the harpsichordist, in a recital on December 21, the Lenox String Quartet on January 16, David and Clara Mannes in a sonata recital on February 20 and Fraser Gange, a Scotch Lieder singer well known abroad, March 19. Today, December 20, the annual Christmas program will be given, to include excerpts from Bach's Christmas Oratorio, given by vocal students, the ensemble class, an organist and the string choir.

Maier and Pattison in New York Recital

Maier and Pattison will give a recital for two pianos at Town Hall on Saturday afternoon, January 12.

"Technical fluency and vigor featured his concert."—*N. Y. Tribune*.
"Has all qualities of a great artist."—*Allgemeine Zeitung (Berlin)*.
"An artist with real temperament."—*Leipziger Abendpost*.
"Good tone and persuasive warmth of feeling."—*N. Y. Times*.

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THE OUTSKIRTS OF AMERICA'S MUSIC

A Series of Articles

BY KATHARINE LANE SPAETH

Formerly Music Critic of the New York Evening Mail and Now Touring the Country in a Reportorial Capacity

Article VII.—Seattle, Wash.

There is one defect in those brilliantly illustrated railroad folders with which you spend-thrift your time during the two days' trip from Ogden to Seattle. You become so fascinated by reading, "Those were the dangerous days of the Overland coach when passengers had to get out and fight the Indians," that you forget to look out of the window at the very spot where . . . or else you do decide to take up scenery seriously at the hour when some of the plainest plains in the West are being their monotonous selves. Travelling undermines an honest, truth-telling nature, too.

"You saw the Multnomah Falls on your way here? Weren't they wonderful?" someone asked me; and I was too cowardly to explain that I had just come to the part in the folder that said: "Due to the Japan current, Seattle has a mild climate." So the falls will have to go on looking like their pictures. I trust those do them justice. Anyhow, Seattle has the climate at least, it usually has. We arrived in the rainy season with a 72-mile an hour gale, which almost blew the all-year-around roses from their bushes; but it didn't dislodge the Christmas decorations.

I wish New York would spend some of its traffic signal budget on evergreens at this time of the year. Festoons of hemlock and pine make bowers of all the main streets here, with giant wreaths on every lamp post in which there are clusters of red and green globes like bouquets of toy balloons. Every large shop has a brilliantly trimmed and lighted tree outside and the tall buildings shimmer with

garlands of colored lights. Of course, it is easier to get fir and cedar and pine in the Northwest; that may make a difference. But it is certainly the most holiday looking city in the world.

"Yes, Seattle is built on seven hills," Graham Morgan assured us. He is director of the Amphion Society, which gave one of the best arranged programs this coast to coast tour has disclosed. "Like Rome," has always been a good answer, unless you want to show off and say, "It reminds me a good deal of Hong Kong." It does, though, with Puget Sound and Lake Union and Elliott Bay always making scenery below some cliff, where fine houses perch just as if there were no law of gravity. However, I'm not supposed to be doing an appendix to the railroad folder, and this sentence will slide me neatly back to the Amphion Society.

It is a men's chorus, and its members have been trained to rare understanding of choral singing that interprets a composer's fancy. So many singing societies are satisfied if anything like crispness of attack and an even blending of tone is produced. But Mr. Morgan chose Arnold Bax's *Now is the Time of Christmas* and Gustav Holst's *Choral Hymn from the Rig Veda*. These two particularly cannot be performed with jaunty shouting. And they were beautifully done. So were Bach's *Carol*, *In dulci jubilo*, and the *Hodie Christus Natus Est* of Nanini. A pretty, engaging mannered soprano, Lillian Wilson, was the soloist, making the *Hymn to the Sun* extremely easy to hear as well as a group by Scott, Sibella and La Forge.

OLD—BUT GOOD

Of course, plenty of visiting artists come here. But I have been acquiring a certain curiosity about the music which cities produce, using the talent that is developed by a native son or daughter. "Oh, we don't use 'native' that way," Nellie Cornish laughed. "You've got your states mixed." She didn't have to add "California." I heard a man in the observation car, during one of the moments of mountain gazing, say, "Washington ought to boast more. I was at a funeral in Idaho last summer and when the minister had finished his address, he asked if any of the friends wanted to say a few words about the deceased. Nobody did. He repeated his invitation twice and then a fellow got up and said, 'Well, if nobody else wants to speak, I should like to say a few words about California!'"

THE CORNISH SCHOOL

This may be true, but credulity is an asset out here. That Cornish School is a beautiful building in the Spanish

style, its stucco walls tinted a sort of mellow salmon, and since many of its pupils have become famous in the East, Seattle would be forgiven a little boasting. Miss Cornish is an energetic person who keeps her sense of humor going along with tremendous efficiency. She told me a funny story, though it has a somewhat gresome background.

During an evening of music in the home, a young man who had been suffering from ill health and depression, picked up his host's revolver and shot himself. The next day a reporter called up Miss Cornish, since she is a musical authority, and asked, "Is there anything about Bach's *Largo* that would make a man want to shoot himself?" She replied solemnly that she didn't think there was anything in any of Bach's works that should have this effect, resisting the temptation to add, "Maybe Handel's aria on the G string did it."

HOW THE SCHOOL GREW

What makes that school so interesting is the way it grew. Miss Cornish started it with another teacher about nine years ago. They taught piano, sight reading and the things which are commonly grouped as "musical education." Then, as pupils came who required courses in diction, dramatic instruction, dancing, the faculty was increased. Now they have Calvin Brainerd Cady, formerly of Columbia University, and a staff of thirty-five including Jacques Jour-Jerville, voice and operatic coach; Maurice Leplat, violin, and Mr. and Mrs. Carroll Aikins, school of the theater. Dean Arnold Ganvoort teaches theory, harmony, history of music. You can learn batik, weaving, stage-craft, producing. "Music and the allied arts" would be a concise summary.

And pupils often get chances to give public performances. "We want a concert. Will you furnish the program?" somebody on the Elks' entertainment committee telephones. So the field secretary, Marjorie Cowan, arranges to send a trio of women's voices and a pianist and violinist. About fifty concerts a month are furnished by students of the Cornish School, not only for Seattle organizations or musicales in private homes, but also for the towns in the vicinity. There are three string trios and when a film like *The Hunchback of Notre Dame*, requires special music, the School is there with the talent. Dancers and singers are often engaged by the moving picture houses.

This impressed me a good deal because it gives many pupils a chance to earn some money while they are studying, and it certainly keeps up the standard. Seattle hears too many outside performers to be satisfied with amateur work, so the demands upon the Cornish School concert bureau is ample proof of the quality. Funny things happen, of course. "How much do you charge for music lessons?" a busy man will telephone after daughter Ernestine has coaxed and won. He invariably means piano. Or sometimes he says, "I just want her to learn to play, and none of the frills," evidently with a fear of the damage that a musical educator might do if unrestrained.

A BIG HALL NEEDED

This same Miss Cowan who has charge of supplying Cornish artists runs the Elwyn Concert Bureau with Sophie Braslaw, Albert Spalding, Matzenauer and Whitehill on the list. Then there is Katharine Rice who brings Rosing, Levitzki and Charles Hackett here this season. What Seattle needs is a new auditorium. When Chaliapin sang last spring, the city was full of disappointed people, because the Moore or Metropolitan theaters only seat about 1200.

There is a pleasant, softly lighted auditorium in the Women's University Club where I heard E. Robert Schmitz play the other morning. Its intimate spaces suited the confiding themes of Debussy's *Children's Corner*, and the simple grandeur of César Franck's *Prelude, Choral and Fugue*. At a luncheon after the concert, Mr. Schmitz was asked to speak about American music in France. He explained that the scores of many of our native compositions were too expensive for the Paris orchestras.

"I asked one publisher about this and he made a—a sneaking statement." There was polite but certain laughter. "I mean," the pianist hastened to correct, "I mean an evasion." And perhaps sneaking statement is just as good. These morning musicales are put on by the Seattle Musical Art Society which offers a concert by the Select Choir of the Bach Society for the next program, with ancient Christmas carols and a first performance in Seattle of Bach's *Motet, Jesu, Priceless Treasure*. For the series, Cecilia Augspurger is manager and this is no light task, since the Musical Art Society puts on a concert the third Wednesday of each month from September to May. Mrs. Ella Helm Boardman is chairman of the program committee.

"You find plenty of clubs here," Mrs. Boardman suggested sympathetically. I was struggling with notes and catalogues and a bewildered feeling that I should leave something important out of my story. So she generously typed out a

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list for me. It is distinctly impressive. Of course, the musical path-finder is the Ladies' Musical Club which was organized thirty-two years ago. And in 1900 it began bringing artists to Seattle. Madame Carréno and the Kneisel Quartet figured in that first season. After that, Nordica and Hofmann, Kreisler and Kubelik, Emma Eames and Sembrich, every famous artist has appeared. These have all been managed by Mrs. M. A. Gottstein.

"You don't mind if I say that you did this without any salary or remuneration of any sort?" I asked Mrs. Gottstein. She didn't, but she insisted that with all the worries over tickets, programs and artists, she had enjoyed doing it. "I have never had an artist or an orchestra disappoint me. Isn't that a record?" It would seem to be. So many things could happen on a trip to the Northwest. Last season's list was imposing. It had: Farrar, Rachmaninoff, Edward Johnson, Thibaud, Cortot and Chaliapin.

SARAH GOT DOWN

But then, everybody is interested in something out here. When I bought a paper from the hotel news-stand, the girl was reproving her dog. "Get down, Sarah!" I asked her how she happened to choose that name. "Oh, Sarah Bernhardt. My sister is with the Denishawn Dancers and that was her favorite actress. She's awfully sentimental, so she named her dog after her."

They have a Civic Symphony Orchestra, of which Madame Davenport Engberg is the conductor. Civic does not mean what it did in Denver, however, so there are the usual problems of backers and subscribers. "Out here," confided Miss Orth, the busy secretary, "audiences used to consider the soloist the important part of any symphony concert. And they were inclined to leave as soon as the singer or violinist had appeared. We have been encouraged at the two concerts given this season, because people have stayed through and applauded the final numbers as if they were sorry to leave."

Many of the members of the orchestra have played in Europe and the concertmaster, Arnold Krauss, has, in addition to his experience in Colonne and Paris, a record of fourteen years as concertmaster and soloist with the Los Angeles Symphony. Frances Alda, Zimbalist, Gabrilowitsch and Vecsey are the soloists for this season's series. Madame Engberg is a violinist and teacher and apparently indefatigable is the word for her energies. Little slips were enclosed in the program of the last concert, asking for comments.

THE KINDLY YOUNG SOUL

"I enjoy any music if nicely played. I can overlook small errors," was written in a round, boyish hand. This kindly attitude was offset by one which stated concisely, "I did not care for Wagner's music from Die Walkure because I do not like his music." So that was that. I fear that the more sophisticated patrons did not bother with the slips, but there were many requests for symphonic works and all of them showed musical taste and discrimination.

Probably being described as a "Dresden china" type has bored Katharine Glen, who is also Mrs. A. S. Kerr. But she is distinctly the most pictorial composer I have met. "I like the verses that I have set," she told me, when I asked about Twilight and Folks Need a Lot of Loving which are often sung on recital programs all over the country. Her house in Seattle looks across the Bay toward the Cascade Mountains, but she declined to be precocious about this, and declared that her inspiration had been helped by Sara Teasdale whose Wood Thrush and Tranquillity she has set with a lovely simplicity and clarity. Katharine Glen has the feeling for direct melody, and she is herself a dainty, exquisitely tinted (by nature) person who never takes her talent for composition too seriously, and supports heartily all the town does for music.

QUARTETS AND CLUBS

Perhaps not quite all, for the list is fairly long. There is the Spargur String Quartet of which John M. Spargur is the director. They are giving a series of four chamber music concerts at the Women's University Club. Mr. Spargur was one of the original De Coppel Quartet, now the

Flonzaley, and has played with the New York, Kaltenborn, and other quartets. But the personnel of his present four has not changed since it was founded eight years ago. Albany Ritchie is second violin and the viola and cello are played by Hellier Collens and George Kirchner. Everyone told me that this was a splendid, well-balanced quartet, and the phrases "delicacy of tone" and "blending in ensemble" kept recurring. I am sorry that I visited Seattle between concerts, because I have missed hearing chamber music on this Coast to Coast tour.

They have the Nordica Club for young business women, a chorus directed by Helen Crowe Snelling, and the Ralston Glee Club, a male chorus, of which Mr. Breymer is director. Then there is the Ladies' Music Club string quartet of which Margaret McCullough Lang is first violinist. I missed their concert which included Haydn, Sinding, Schubert and the lovely arrangement of Drink To Me Only, which Pochon made. But I did hear Mrs. Lang play violin and hers is a finished style combined with extraordinary technic which would set her apart as a remarkable artist in any city.

This brings me to a farewell glance at the Christmas greens. The streets smell like the Sunday School parlors in up-state New York when somebody recited "But just before Christmas, I'm as good as I can be." We go to Portland, Oregon, without much effort, although somebody ought to speak harshly to the railroad about taking seven hours to travel 210 miles. Anyhow, that means a chance to see the Columbia River Highway. Trotting happily about New York, I can't say that I ever thought, "Oh! if I could only see the C.R.H.!" But the spell of the Northwest has worked. I could even look at a salmon cannery.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

THE MESSIAH.

"Will you kindly send the names of the cities and the dates where The Messiah is being sung this year? Please tell me also the number of times The Messiah has been sung by the New York Oratorio Society. I shall greatly appreciate any other interesting items about The Messiah performances."

It would be impossible to give the names of cities and the dates of the coming performances of The Messiah as it is so universally sung during the Christmas holidays that it might almost be said that it will be heard in every large city and town of the United States; in fact, all over the world it is sung in Christian churches at Christmastime, year after year, not only in the churches, but also wherever a large choral society exists. It is the oratorio selected for this special season. It will be sung in a large number of places in New York City alone.

The New York Oratorio Society is now in its fiftieth year, and will give its ninety-eighth and ninety-ninth performances this year. This means that for fifty years this society has sung the oratorio each year for the Christmas celebration.

It was in 1741 that Handel went to Ireland on the invitation of the Viceroy, and his great oratorio, The Messiah, was produced there on April 13, 1742. When the oratorio was produced in England the whole musical world was taken by storm. At the first performance in London, when the Hallelujah Chorus was sung, the entire audience rose "like one man," so carried away were all by their enthusiasm. From this, it is said, originated the custom of the audience to standing during the singing of that chorus. Many of Handel's musical manuscripts were presented to George III, and twenty-one volumes of his oratorios are now in the Buckingham Palace Library, together with thirty-two volumes of operas, seven of odes and sonatas, eleven of cantatas and sketches, and five volumes of instrumental music. In the Fitzwilliam Collection at Cambridge, England, there are seven more volumes containing rough drafts, notes and sketches for various works; also a complete Chandos anthem. Although he wrote thirty-one operas, it is his oratorio that brought him the greatest fame. The first of these was written in 1718, the only German oratorio he wrote, but his first great oratorio, Esther, was done in 1720. Altogether he wrote seventeen oratorios, the last one, Jephtha, in 1752. He abandoned writing for the stage in 1741. Born at Halle, February 23, 1685, he died at London, April 14, 1759.

HOW MANY NUMBERS.

"Could you give me any information as to the number of songs I should have in the program where I am to appear as assistant artist? Do you think three groups would be necessary? It is my first appearance in any real public work, so I want to be sure that I have the right number of groups and songs, as I am the only singer; am assisting an instrumentalist."

As an assisting artist, as a general rule, you would not sing more than two groups of not over three numbers each.

A DIFFICULT ARIA.

"I have been studying singing for about a year and a quarter and it seems to me that my teacher holds me back more than is necessary. I am anxious to sing Celeste Aida, but my teacher says it is too difficult for me until I have greater proficiency. Do you think it is a very difficult aria to sing? The tenors that I have heard do not seem to make any 'fuss' about it and I am sure I could do it. Please let me hear your opinion." Naturally a good tenor singing in opera would make no "fuss" about singing Celeste Aida, but it is one of the most difficult operatic arias which shows off the singer's voice as well as his knowledge of his art. Do you realize the study that is necessary to be good enough before an artist is prepared for operatic work? It is a long, hard six or ten years of constant study, so you can see that a little year and a quarter is just a beginning. You are fortunate in having a teacher who knows how to train a pupil and does not give way to requests he cannot approve.

HYMNS.

"Please give me the dates if you can—day, month and year—when the following hymns were published, or first sung in public: Oward Christian Soldiers, Lead Kindly Light, Battle Hymn of the Republic, Dixie, How Firm a Foundation, for which receive my thanks."

Oward Christian Soldiers: Written in 1865 and printed for the first time in the Church Times of the same year.

Lead Kindly Light: Written in 1832, first published in the British Magazine, 1834, and in book form in the Lyra Apostolica in 1836.

How Firm a Foundation: An anonymous hymn, published for the first time in Rippon's Selection of Hymns From the Best Authors, in 1787.

Dixie: Sung for the first time from the stage of Bryant's Minstrels, 472 Broadway, New York, Monday, September 19, 1859.

Battle Hymn of the Republic: Written in December, 1861.

Sundelius' Husband Arrives from Europe

Arriving from Sweden recently on the S. S. Drottingholm was Gustave Sundelius, the husband of Marie Sundelius, the Metropolitan soprano, who joined the artist abroad last summer and witnessed her many triumphs in Stockholm at the Royal Opera and elsewhere in the early fall. While in the Swedish capital, Dr. Sundelius underwent an operation and was confined to the hospital for some time, but he returns to America fully restored to health and will join his wife around the Christmas holidays upon her return from her present coast to coast tour.

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CLAUDE WARFORD.

A recent portrait of the well known vocal instructor and composer, taken by Cora Remington Hill. Mr. Warford's pupils are especially busy this season with concerts and engagements in operatic vaudeville. (Cahill photo)



DISTINGUISHED ARTISTS VISIT CHICAGO COLLEGE OF MUSIC.

Baroness Olga Turk-Rohn, celebrated soprano of the State Opera of Vienna (left) and Ernest Knoch, the distinguished conductor of the Wagnerian Opera, recently visited the Chicago College of Music and greatly praised the methods of teaching, the faculty and the splendid managerial ability and success of the president of the college, Esther Harris. Miss Harris (pictured above at the piano) announces that the Baroness has been engaged by the Chicago College of Music as master teacher of singing.



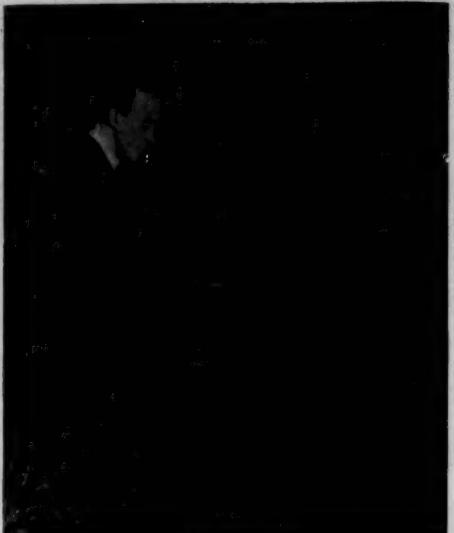
GENIA ZIELINSKA.

who, on Wednesday evening, December 12, with the Brooklyn Grand Opera Company, gave a fine performance of the role of Rosina in *The Barber of Seville* at the Shubert-Crescent Theater. The young singer scored a brilliant success, singing beautifully and acting with dash and grace. Others in the cast were Rogerio Baldrich, Augusto Ordonez, Serpi and Moscato, while Salvatore Avitabile Simioni conducted.



CLAUDIA MUZIO.

who, on Wednesday evening, December 19, sang in *La Forza del Destino* at the first performance of the season by the Chicago Civic Opera Company.



JOHN HEATH.

the American pianist, who has not visited his native land since the war, when he spent two years in the Navy conducting brass bands.



A WELL KNOWN GROUP.

(Left to right) Mrs. John Dodson, sister of Elizabeth Spencer; Elizabeth Spencer, well known concert and recording artist; Mabelanna Corby, composer, and Lucille Collett, pianist and violinist, snapped recently at Lakewood, N. J., by Marj Lewis, lyric writer.



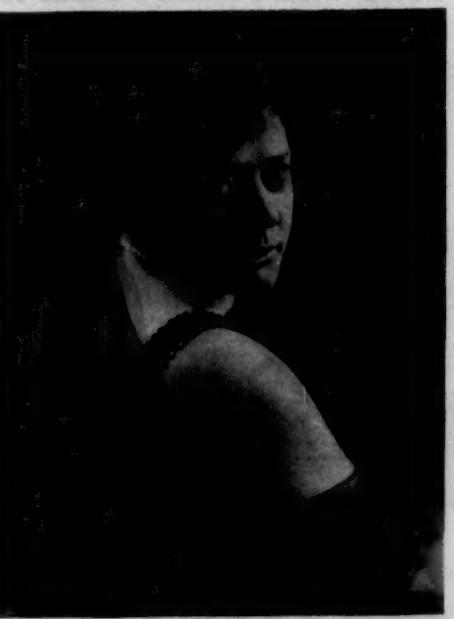
YEATMAN GRIFFITH.

eminent authority on voice production and the art of singing, is to continue teaching in his New York studios during the Christmas holidays, owing to applications coming from all parts of the country from teachers who desire intensive study.



KARL RECKZEH.

pianist, pedagogue, conductor, who in the pursuit of all or either of these talents, has become widely known not only to Chicagoans but also in several other localities. His accomplishments in music are many and varied and always marked with success. A very busy man in all three fields of endeavor, particularly as pedagogue, he is known to have a large following and has achieved splendid results in producing young artist players. Eight student recitals were given during the past season. Margaret Wilson's recital as well as those of Leonard Shure, age twelve, which were a revelation of precocious pianistic artistry when the youngster was heard at Kimball Hall, were outstanding successes. His presentations of twenty-two pupils in recital, October 14, reflected much credit on him, and later Alvena Knoblauch's recital brought him credit also. He is among the best of choral conductors and has demonstrated his fitness by his work with the German Chorus and elsewhere and is engaged to conduct a choral body of 6,000 voices at the North American Festival to be held in Chicago next June. Mr. Reckzeh possesses a winning personality, an affable manner and has displayed fine musicianship and much executive force in his musical undertakings.



LILLIAN GINRICH.

an interesting soprano and head of the vocal department at Berkley Institute, Brooklyn, N. Y., and who in private life is Mrs. Frederic Freemantel. Mr. Freemantel is the well known English tenor now touring the country in an unusual educational recital of Beethoven songs.



JOHN McCORMACK.

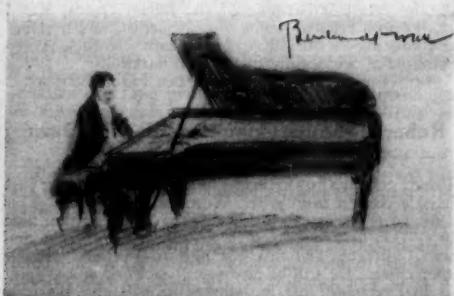
John McCormack will go back to his "first love," the Manhattan Opera House, when he gives his next New York recital. It will be his fifth concert of the season in the metropolis and will be held Sunday afternoon, December 30, at three o'clock. It seems only a few years ago, but it is in reality fourteen years, since John McCormack made his American debut with Oscar Hammerstein's great organization. To be exact, it was on November 10, 1909, when he appeared in the role of Alfredo in *Traviata*, with Luisa Tezzagno and Sammarco, Oscar Anselmi wielding the baton. Naturally Mr. McCormack retains many pleasant recollections of those early days on Thirty-fourth street and he is looking forward with keen delight to singing there once again. Chief Magistrate William McAdoo, who occupied a box on that memorable night, will be in the same box, December 30. He will have a number of prominent public officials as his guests. Judge McAdoo was at that time Police Commissioner. He is trying to get in touch with as many of the "first nighters" as possible, with a view of organizing an informal welcome home party. As part of the home-coming Mr. McCormack announces that he will sing for the first time since his boyhood days the old favorite *Home, Sweet Home*. The accompanying picture is the first reproduction of a drawing by Simon Elkes, son of the late Gervais Elkes, distinguished English singer.

Lithograph 23.



ERNEST DAVIS

as the Duke in *Rigoletto*. The tenor has spent several months in Italy and recently signed for an additional fortnight's engagement with the Grand Opera Company at Novara. Immediately following his last performance there, he and Mrs. Davis plan to leave for America. They will reach New York shortly after the Christmas holidays and Mr. Davis will open his American tour in January.



Bernhardt Wall

EDWIN HUGHES,
from a sketch made by Bernhardt Wall from his box at the
pianist's Aeolian Hall recital on December 9.



LILLIAN MEINICKE,

young American soprano, who has been chosen by Conductor Ganz as soloist for the special holiday concert of the St. Louis Orchestra on New Year's Eve. Miss Meinicke is said to have an unusual voice, personality and distinct dramatic gifts. She is aiming at grand opera and *Fortune Gallo*, who has followed her work with interest, is sanguine of her success. After her St. Louis debut she will sing in Cleveland, Memphis, Cincinnati, and other mid-Western cities. (© Underwood & Underwood)



MRS. BENTON McCANNE-SMITH,

well known soprano and teacher of Fort Smith, Ark., who will be assistant to Mme. Valeri during the 1924 summer master school term at the American Conservatory in Chicago. Mrs. Smith has studied for several seasons with Mme. Valeri and therefore is well qualified for the work she will undertake next summer.



THE OPENING OF LA SCALA FOR THE SEASON.

The double bill given (owing to the forced postponement of *Aida*) was Richard Strauss' *Salome* and Riccitelli's *I Compagnacci*, soon to be produced at the Metropolitan. The photographs show respectively the stage settings for these two works, *Salome* by G. Grandi and the other by Rovescalli. The third photograph is that of Vittorio Gui, who is associated with Toscanini this year as conductor of the La Scala season and who directed the opening performance.

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New York String Quartet Heard in Montana

Under a blanket of eighteen inches of melting snow, in a workers' hall built like an overgrown miners shack, the New York String Quartet recently treated a small Montana mining town to the first concert ever given there.

As they came up the one and only street of the town—Main Street, of course—an old miner came up to them.



THE NEW YORK STRING QUARTET
and Sir Henry Heyman of San Francisco.

"You be strangers 'round heah be'en ya?"
They admitted the accusation.
"Well, where all you come from?"
"From New York," they answered.
"Well, well, you all certainly be a long ways from home.
What you all going to do 'round heah?"
"Why we're planning to give a concert."

"Concert? That's kinda religious music, ain't it?"

With this welcome the members of the quartet found a place to stay. Then they found that the club members who were managing the concert were in a hot debate over the price to be charged for the tickets, half the members declaring that \$2 was the proper price to charge, while the other side maintained that \$2 was an outrageous price. New York prices they said, should not be demanded in the hills of Montana. Finally, just before the doors were to open the two factions compromised on the price of \$1.35, the \$1 crowd feeling that they had won at least a moral victory. The hall was filled to overflowing, but it was discovered afterwards, a fact they might have foreseen, that even with the hall packed the club lost money at the \$1.35 rate.

Three big galvanized iron tubs caught the water from the melting snow, or some of the water, for the quartet members said the roof over the stage was leaking badly, so their whole concert was given to the accompaniment of the loud dripping into the iron drums. The audience, however, was enthusiastic and applauded vociferously, especially the more popular encores. As the town music critic declared: "Many found the artistry of the renditions too subtle for full appreciation, but there were none who could not enjoy the wonderful harmony."

The most appreciative member of their audience and the man in the town who knew the most about music was the town shoemaker. After the concert he was the first man to come "back stage" and congratulate the quartet. He displayed an intelligent interest in the members' instruments, and talked with them at length about the music of the evening.

The next day, on their way to the station, the members of the quartet passed the shoemaker's shop and heard him practising on his violin. They went in and found a surprisingly large library on all phases of music, which he was delighted to show them.

Artists of Alviene Faculty in Recital.

Before a distinguished audience in the Auditorium of the Alviene School of Music, Drama and Opera, five members of the music department faculty gave an excellent program and each artist again scored the success met with in previous appearances in both America and Europe.

Mary Wildermann, the successful concert pianist and teacher, proved her right to the unstinted praise showered upon her by the noted Brahms biographer, the late Max Kalbeck of Vienna, and Maurice Halperson of New York, who said that Miss Wildermann deserves the excellent criticism accorded her by Kalbeck. She is a genuine artist, and as such was recognized and heartily applauded by the audience.

Marie Miller, one of the foremost harpists before the American public, displayed the highest type of musicianship and remarkable technic, evoking the warmest applause from her listeners. In addition she possesses that rare charm, personality.

Else Letting, contralto, immediately won her audience through her sweet, sympathetic manner, and in songs by Brahms and Schubert her lovely voice was heard at its best. This artist is a recent arrival from Europe, where she was enthusiastically acclaimed by the press. Miss Kirpal, whose rich voice will be heard in some future recitals, gave fine support to Miss Letting at the piano.

The fourth artist to appear on the program was Felix del Sarto, a protege of Arthur Nikisch. He has been likened to Paganini and Sarasate by European critics. His tone is especially rich and his technic splendid. In accompanying Mr. Del Sarto in his rendition of the Schubert-Wilhelmj Ave Maria and Poliakin-Del Sarto's Le Canarie, Miss Wildermann revealed herself a rare artist as an accompanist.

Edgar Hans Sittig's name stands out most conspicuously as a cellist. He captivated his appreciative audience by his beautiful rendition of a group of solos which he imbued with color, revealing also power and admirable technic. The elder Sittig lent excellent aid as accompanist.

Milan Lusk Popular with Chicago Clubs

A very appreciative audience greeted Milan Lusk, the young violinist, when he played on December 4, before the Lake View Woman's Club, Chicago, Ill. He had much success and was insistently recalled. During the past few

weeks Mr. Lusk has filled many engagements in Chicago and will play in the near future for the Austin, Rogers Park, the Catholic Woman's Club, and the Lutheran Club.

Mr. Lusk recently received a farewell letter from his teacher, Prof. Otakar Sevcik, who left New York on December 10 for Prague. Prof. Sevcik wrote in part: "Many times I think of my visits this summer to your home in beautiful Wilmette—of the wonderful paintings by your mother, and your fine, polished style of playing."

BERLIN

(Continued from page 8)

wangler of the D major concerto (No. 4) of the same master—an interpretation if anything too cerebral, too stylistically calculated, but carried off with impeccable technic and taste. His playing of Corelli's Folia, in Reger's orchestral version, however, did not lack warmth, securing its effects by sheer beauty and constructive mastery.

Other soloists recently appearing included, among familiar figures, Kathleen Parlow in an orchestral concert, playing the Brahms and Tchaikowsky concertos with her accustomed virtues; Michael Zadora and Theophil Demetrescu, pianists (the latter in three evenings of Bach); and, as singers, Hermann Jadlowker and Lulu Mysz-Gmeiner, a song interpreter of real authority who devoted a whole evening to Hugo Wolff. A young German pianist also made a most auspicious debut, namely Franz Osborn, the son of Berlin's leading art critic. Barely eighteen years of age he astonished the intellectual élite of Berlin by his mature interpretations of Beethoven's op. 111, Arnold Schönberg's three piano pieces and other difficult things.

CÉSAR SAERCHINGER.

MODERN JEWISH MUSIC.

An evening of modern Hebrew music attracted a numerous public to Beethoven Hall. The younger generation of Russian-Jewish composers is turning more and more toward a music of national Hebrew character under the growing influence of the Zionist movement. That the capacities of young artists like Joseph Achron, S. Alman, Julius Engel, M. Gnessin, Alexander Krein, M. Levin, and M. Milner are by no means small, was proved by this interesting concert. Levin's Elegy for piano and string quartet is a melancholy, pathetic piece, excellently written. Achron's songs and piano pieces are remarkable not only for their national tendency but also for their artistic importance, by virtue of their modern harmony and their lyric expression. Also Milner's 13th Psalm was very impressive, while Gnessin's Tomb of Rachel had a peculiar poetic and Oriental suggestiveness. Artists of great reputation contributed to make this concert an extraordinary and enjoyable event. Zinaida Jurjevskaia, the famous opera singer, was rapturously applauded, and Theodor Scheidl, the excellent baritone of the Berlin Opera, Karol Szreter, the well reputed young Polish pianist, and a string quartet consisting of Boris Krot, Berman, Drobatschovsky and Piatigorsky, were fully up to their tasks.

HUGO LEICHTENTRITT.

E. Robert Schmitz Completes Pacific Coast Tour

E. Robert Schmitz has returned to New York, having just completed a concert tour in the West and Northwest. This is the second transcontinental tour he has made within nine months. The first one took him to San Francisco and Southern California and this last tour to Portland, Seattle and other cities. He will be heard in New York in two joint recitals in December, and in January he will give his only New York recital at Aeolian Hall.

Mr. Schmitz has been engaged by the Music School of the University of Tulsa, Okla., to give a three weeks' course of recitals, lectures and classes from January 28 to February 16. This necessitates Mr. Schmitz postponing his European engagements which will now begin in March instead of February.

Gustafson Dances at Wanamaker Auditorium

Ester Gustafson, dancer, was one of the artists who took part in the program given at the Wanamaker Auditorium in New York on the afternoon of November 26. Her program included dances to the music of Rachmaninoff, Scarlatti-Tausig and Debussy.

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Popular American Violinist Includes Some of His Own Works—Symphonic Ensemble Gives Second Concert—Persinger with San Francisco Symphony—Elfie Volkman, Leonida Coron, Sundelius, Sistine Chapel Choir, and Victor Quartet Give Programs

San Francisco, Cal., December 8.—Ida G. Scott's subscribers to her series of fortnightly concerts had the pleasure of hearing Albert Spalding, American violinist, who appeared here after an absence of several seasons. Mr. Spalding's program was composed mostly of modern American compositions, among them being several of his own. Every number that Mr. Spalding rendered was infused with fine style and poise, which made his entire performance a distinguished and inspiring one. Among the numbers he gave, with the assistance at the piano of Andre Benoit, were Carpenter's sonata in G major, Mario Castelnuovo's Captain Frasassi, Suk's Burleska, Sarasate's Jota Navarro, and his own Etchings, and transcription of Schubert's Hark, Hark the Lark.

SYMPHONIC ENSEMBLE GIVES SECOND CONCERT.

An unusual and interesting program was given by the Symphonic Ensemble, which gave their second concert before a large attendance in the Jinks Room of the Bohemian Club. The first part of the program was classical—Mozart's F major quartet for oboe, viola, violin and cello being exceptionally well done by Messrs. Addimando, Patchouck, Saslavsky and Gegna. This was followed by a Serenade, by Rachmaninoff; and Valse, by Dvorak. The soloist of the evening was George Shkultetzy, who rendered a group of humorous Russian songs. Mr. Shkultetzy made a decided impression with his excellent baritone voice and manner of delivery. Saint-Saens' Carnival of Animals was also a feature of this program and it was well received by the audience.

LOUIS PERSINGER WITH SAN FRANCISCO SYMPHONY.

The Rachmaninoff symphony No. 2 was given by the San Francisco Symphony Orchestra, under the leadership of Alfred Hertz, at the fourth pair of concerts. It was given a reading which revealed the men of the orchestra at their best. The symphony was followed by the variations on a theme of Tchaikovsky, and the program ended with the Lalo concerto for violin, in which Louis Persinger, concert master and assistant conductor of the San Francisco Symphony Orchestra, made his first appearance as soloist for this season. His clear tone, musicianship, technic, interpretative skill, and graceful manner of presentation, earned for him a genuine ovation from both the audience and his colleagues.

ELFIE VOLKMAN GIVES PLEASING RECITAL.

Elfie Volkman, of San Francisco, who received most of her musical education abroad, where she made frequent operatic and concert appearances, was heard in a song recital which attracted many music lovers and admirers of the artist. Miss Volkman's program was varied in character, containing the customary classics, a group of the lieder, the usual number of modern French songs, and those of our American composers. To all of these Miss Volkman gave individual touches. Her voice, lyric in quality, is pure and sweet and she uses it with ease and assurance. Her accompanist was Benjamin S. Moore.

LEONIDA CORONI CREATES IMPRESSION.

Leonida Coron, the Greek baritone, made his Western debut before a large audience, the greater percentage of which was composed of his fellow countrymen. The reception given the artist was so enthusiastic that it amounted to a genuine ovation. His principal contributions were operatic

arias. His voice is powerful, rich and resonant, and he sang with emotional intensity and tonal freedom. Mr. Coron was assisted by Charles Hart, who served in the double capacity of accompanist and soloist and proved equal to the task.

MARIE SUNDELIUS HEARD.

Jessica Colbert presented Marie Sundelius, soprano of the Metropolitan Opera Company, in a song recital which took place at the Plaza Theatre. This was not Miss Sundelius' first visit for she was recalled with pleasant recollections as a member of the Scotti Grand Opera Company which gave operatic performances here several seasons ago. Miss Sundelius sang all her songs with grace and sincerity, while her stage demeanor immediately ingratiated her with the audience.

SISTINE CHAPEL CHOIR PACKS HOUSES.

The Sistine Chapel Choir, which is touring America under the direction of Frank W. Healy, impresario of the Pacific Coast, gave three concerts in this city. As the Civic Auditorium easily accommodates ten thousand people when filled to capacity, it is safe to state that approximately thirty thousand music lovers heard this wonderfully trained chorus. The choir responded to the slightest wish of its leader, Monsignor Rella.

QUARTET OF VICTOR ARTISTS HEARD.

An enjoyable afternoon was provided by the Quartet of Victor Artists who were presented here by the Elwyn Concert Bureau. The quartet consists of Olive Kline, soprano; Elsie Baker, contralto; Lambert Murphy, tenor; and Royal Dadmun, baritone. Both separately and collectively the work of the members of the quartet was most commendable.

NOTES.

Marcel Dupré, organist from the Notre Dame Cathedral, Paris, during the week gave an organ recital at the Civic Auditorium before a large audience, both as to size and enthusiasm. The recital was under the auspices of the board of supervisors of the city of San Francisco.

The Zech Orchestra, established nineteen years ago under the direction of William F. Zech, gave its second concert of the season. Conductor Zech was assisted by Ruth Stern, concert master; George T. Murton, Jr., trombone; and by a quartet of string instruments. Massenet's Phedre, Wagner's Evening Star, and Tchaikovsky's Marche Slav, were among the numbers interpreted.

George Steward McManus, pianist and accompanist, who is now touring with Jean Gerady, Belgian cello virtuoso, was in town for a few days during which time he saw many old friends. Mr. McManus is a resident of this city who left here about a year ago for Eastern music centers. For the past few months he has enjoyed success both as soloist and accompanist on the Gerady concert tour. Mr. McManus will be heard here in a few months when Mr. Gerady returns to fulfill his professional engagements.

At the present time there is a movement on foot to have a Spring music festival, under the direction of Alfred Hertz. Plans are being arranged for a performance of the Beethoven ninth symphony, and one of Gustave Mahler's masterpieces. One or two other symphonies which necessitate a huge chorus are being considered, and for that reason all the choral societies in the bay regions are asked to be ready in case they should be called upon to participate in this undertaking. Of course, noted soloists will be engaged for the principal parts and the San Francisco Symphony Orchestra, under Mr. Hertz's direction, will carry its share of responsibilities.

C. H. A.

Wilson-Stamm Gives Los Angeles Recital

Los Angeles, Cal., December 2.—An unusual program was given by Claramae Wilson-Stamm, pianist, who appeared in recital at the Ebell Club House on November 23. She played the Schumann Symphonic Etudes, Chopin's Barcarolle, Ballade 2 by Brahms, a Debussy group, Stravinsky's

Berceuse, Rebikoff's Idylle, as well as two other numbers by that composer, and Nocturne and Ballade by Waldo F. Chase. A discriminating audience accorded much sympathetic and enthusiastic applause.

N. A. C.

PORTLAND HOST TO OREGON M. T. A.

Portland, Ore., December 8.—With William Frederic Gaskins, president, in the chair, the Oregon State Music Teachers' Association held its annual convention at the Portland Hotel on November 30 and December 1. Talks on the pedagogy of music were made by Henry L. Bettman, Lucien E. Becker, Robert Louis Barron, Gordon Soule, C. W. Lawrence, John B. Seifert, Rex Underwood, Dorothy Nash, John Claire Monteith, P. A. Ten Haaf, Franck Eichenlaub, William Wallace Graham, and David Campbell. There were musical programs and luncheons. Officers were elected as follows: David Campbell, president; Robert Louis Barron, vice-president; Lucia Hart, recording secretary; Mrs. J. Harvey Johnson, corresponding secretary, and Daniel H. Wilson, treasurer. The convention, which was a decided success, closed with a banquet and program under the auspices of the Society of Oregon Composers, Emil Emma, president.

IMPRESARIO AT HEILIG THEATER.

William Wade Hinshaw's fine production of Mozart's Impresario was the attraction at the Heilig Theater on December 5. The cast included Percy Hemus, Francis Tyler, Charles Massinger, Hazel Huntington, Lottie Howell and Gladys Craven. It was an evening of musical sunshine. The company is touring the West under the direction of the Elwyn Concert Bureau, of Portland, H. M. McFadden manager.

NOTES.

Dent Mowrey, composer-pianist, appeared in recital in the ballroom of the Multnomah Hotel, December 4. He was heard in his own compositions and Tchaikovsky's Doumka, his technic and musicianship evoking the enthusiastic applause of the audience. One of Mr. Mowrey's interesting compositions, The Gargoyles of Notre Dame, is in the repertory of Adolph Bolm, the dancer.

Susie Michael, Portland pianist, gave an excellent recital at the Woman's Club House, December 6. Her Chopin group was beautifully handled. With Francis Richter (blind) at the second piano, Miss Michael also played Grieg's concerto in A minor. The audience was very appreciative.

The Ellison-White Conservatory of Music is occupying its new home, corner of East Tenth and Weidler Streets. The building, which is very attractive, has a little theater with a seating capacity of 400. This progressive institution has twenty instructors and two artistic directors, David Campbell and Otto Wedemeyer.

E. Robert Schmitz, the French pianist, gave an interesting lecture on The General Relation Between the Fine Arts, December 3. Ella Connell Jesse managed the lecture, which took place at the Woman's Club House.

Susie Fennell Pipes, violinist; Ferdinand Konrad, cellist, and J. Hutchison, pianist, are giving a series of three concerts at Reed College.

J. R. O.

Fresno Symphony Orchestra in Concert

Fresno, Cal., December 2.—The Fresno Symphony Orchestra, of which Earl Towner, composer, is the capable conductor, gave a concert on the evening of November 27, in the new High School Auditorium. The program consisted of Goldmark's Sakuntala overture, Strauss' Blue Danube, Grieg's Peer Gynt Suite, and shorter numbers by Paderewski, Sibelius, Thomas and Kreisler. The concert ended with the triumphant march from Aida.

T. U. P.

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REVIEWS AND NEW MUSIC

(R. L. Huntington, Inc., New York)

Red Roses

By Conal O'C. Quirke

The Rock-a-by Train

By Maddalena Heryer Akers

From a Garden

By Harry J. Pomar

The Wage of the Fighting Men

By William Stickles

April Time

By John Prindle Scott

Arise, Shine

By John Prindle Scott

Love Came Creeping

By Mary Helen Brown

Hear Thou My Prayer

By Bernard Hamblen

In Red Roses, Conal O'C. Quirke has written a very good song with an exceptionally brilliant accompaniment. One might be inclined to quarrel with him for his incessant modulation, but that is, after all, an insignificant matter, and the song is all right in spite of it. It is published in two keys, as are all of those on this list.

Miss (or Mrs.) Akers certainly believes in simplicity. Not a bad thing, either, in these mad days of experimentation. She writes the simplest of simple tunes. There is no chord from beginning to end of this piece but tonic, dominant and sub-dominant. Good! We like it. It is honest and sincere, unpretentious, unassuming and pretty. There are those in this good land of ours who might benefit by this example.

Mr. Pomar has ambition, and he almost satisfies it. Were it not for the monotonous rhythm of the voice part of his song, it would be good. The accompaniment is well constructed and colorful, but the composer does not go quite far enough in his development of the melodic line. Either the tune should be rhythmically more varied, or the accompaniment less varied.

William Stickles has written here a war song that should win favor. It is a powerful, though somewhat gruesome, piece of work. Not nice words nor nice music, but strong and compelling. A concert number.

John Prindle Scott may be confidently counted upon to write good songs, and has duplicated his past successful efforts in this direction in these two new publications. Melodic, simple, terse, direct, free from affectation, and provided with accompaniments that offer excellent support to the voice, these songs are likely to become favorites.

It is a pity that some efficient teacher of composition had not looked over Mary Helen Brown's song before it was put into print. It has so much merit that it will no doubt "get by" even as it stands, but it could have been enormously improved by a few insignificant changes, changes which would have permitted of a better building up towards the end. Still, it is a good song.

Hear My Prayer, by Hamblen, is a most excellent sacred selection, devotional and musical at the same time. Not that the two terms are contradictory, but they all too often oppose each other, the composer sacrificing one of the two. No such sacrifice is made in this case. The music is attractive. It is also churchly. Better still, it is simple, yet not trite. The voice part is splendidly written, with much skill and thought, so that the singer is given opportunity to make an impression. The quiet end following the climax is especially effective.

(G. Schirmer, Inc., New York)

Gavotte dans le style ancien par Dent Mowrey

Puisque M. Mowrey est subitement devenu Français ne sera-t-il pas préférable d'écrire notre commentaire sur sa musique dans une langue qu'il peut lire et comprendre? Il nous semble ainsi. Comment ce jeune Américain a pu changer sa nationalité si facilement, c'est vraiment une chose que nous ne pouvons pas comprendre. Pour nous, être Américain est une chose qui nous fait beaucoup d'honneur, et nous ne changerons pas notre nationalité, ni notre pays. Question de goût, apparemment. Mais, puisque M. Mowrey est maintenant Français, il faut dire qu'il a beaucoup plus de talent que les plupart des compositeurs Américains, mais beaucoup moins de talent que les compositeurs Français. Il fera mieux de rester Américain. Voilà! (American French!)

(G. Schirmer, Inc., New York)

Third Sonata for Organ

By James H. Rogers

This sonata has four movements: Allegro con brio, Capriccio, Cantabile, Passacaglia. It is in some ways a typical organ sonata, but in other ways far superior, musically speaking, to the most of them. The opening theme, for instance, has such a good tune to it that Mr. Rogers had better watch the Broadway composers or they will grab it from him, with a few little changes, of course, so as to make it Broadway. Throughout the sonata there are sufficient passages of brilliant finger work to interest recital givers—and Mr. Rogers has wisely refrained from the usual artistic and stupid display of pedal technic. An excellent work, full of "pep" and go, it is sure to become a favorite.

(Oliver Ditson Company, Boston)

Introduction to Music Appreciation and History

By Dorothy Tremble Moyer

This little book was written for the Division of University Extension, Massachusetts Department of Education, and is evidently intended only for amateurs with little or no knowledge of music. It should be a valuable aid, especially as

it gives throughout the numbers of Victor Talking Machine records on which the musical examples may be played. The one criticism one would make of it is that the material seems too diffuse, introducing all kinds of music from that of the savages to that of the most advanced classic schools. But perhaps that is a virtue? At all events it is a good book of its kind, and will prove to be a real aid towards the progress of American musical appreciation.

(G. Schirmer, Inc., New York)

Two Songs

By Cedric W. Lemont

Cedric W. Lemont has taken two poems by Arthur Symons—At Seventeen, and After Love—and set them to music. Without knowing, one imagines that Mr. Lemont is a young man. An old hand would hesitate before setting a poem with the word "calamitous" in it. No matter how fine the poem may be as a whole, you simply cannot set "calamitous" so that it sounds like anything except calamitous. The looseness of structure of both songs and the eagerness and frequency with which Mr. Lemont skips, like an enharmonic mountain goat, from crag to crag of the tonal system, also suggests youth. He has, however, undeniable talent and one has a right to expect some fine songs from him when he has found himself.

Two Songs

By Winter Watts

Winter Watts, latest Prix de Rome American, has taken two poems by another fastidious Englishman, William Ernest Henley, to set to music, Only and Forever, and Bring Her Again to Me.

Mr. Watts has everything that Mr. Lemont (whose songs are reviewed above) needs, the technic of writing. Only and Forever is one of the very best of his songs. Fortunately he not only has this technic, but also a beautiful lyric gift. A magnificent song from the singer's standpoint, with a splendid climax. Bring Her Again to Me is a delicate, evanescent thing, most musically in itself but not particularly effective for singing.

(White-Smith Music Publishing Co.)

Three Devotional Songs

By Samuel Richards Gaines

The titles are I am One With My God, The Voice Within, and Learn to Say Yes. The words of all three are by Mary Widener King. Mr. Gaines, a thorough musician, has evidently kept these songs in the simplest form for the purpose of making them available for the average church singer. All three are in 6-8 time and perfectly straightforward in their tunes and harmonic schemes.

(J. & W. Chester, Ltd., London)

Songs by C. W. Orr

The names of these songs are When the Lad for Longing Sighs, Plucking the Rushes, The Carpenter's Son, Two Songs from a Shropshire Lad, 'Tis Time, I Think, By Wenslock Town and Loveliest of Trees, The Cherry and Silent Noon. All the texts are by A. E. Housman except the last, which is by D. G. Rossetti. Mr. Orr is one of those composers whose workmanship is superior to his inventiveness. Plucking the Rushes, to a Chinese poem, is the most original. It has an accompaniment, however, that none but a professional pianist or accompanist can play. His voice parts meander about. He, too, is doubtless young, since he does not blanch before setting such a word as "inarticulate."

(Murdoch, Murdoch & Co., London)

To the Name Above Every Name

By Arnold Bax

In our ignorance, not knowing who Richard Crashaw is, we cannot tell if the poem set by Arnold Bax for mixed chorus with solos for all for voices, is a modern work written in Old English or a real Old English poem. It is a beautiful thing whichever it may be, as the last stanza will show:

O see, so many Worlds of barren years
 Melted and measur'd out in Seas of Teares,
 O see, the Weary liddes of wakeful Hope
 (Love's Eastern windowes) All wide ope
 With Curtains drawn,
 To catch the Day-break of Thy Dawn,
 O dawn, at last, long look'f for Day!
 Take thine own wings, and come away.

Mr. Bax' setting is exceedingly original and striking music throughout; incidentally it is about the most difficult chorus writing these eyes ever gazed upon and a challenge to any organization in the world. It will be a shame if this fine work does not receive an early performance in this country.

Symphony in E Flat

By Arnold Bax

To attempt to review anything as complicated as a symphonic score by Arnold Bax without having heard it is a bit of a strain; hence, it will not be undertaken here. As for the mere mechanical details, it is in three movements instead of four, Allegro moderato e feroce; Lento solenne; allegro maestoso) and makes a score of 122 pages. In the way, not of criticism, but of remark, be it said that on the first page of the score to a fine note phrase given out by horns in octaves, first violins and violas in octaves, with the Heckelphone doubling for good measure, all *ff*, the composer has added the two flutes in the lower part of their register, also enunciating the same theme in unison; the question is if, in all that noise, the two flutes make any possible change in the tone color or can even be heard by anybody except the men who play them.

(Murdoch, Murdoch & Co., London. Chappell-Harms, Inc., U. S. Agents)

Trumpet Voluntary

By Henry Purcell, Arranged for Piano Solo by Henry J. Wood

This work probably has some historical significance, and might be useful for a school mark or something of the sort, but that it has either beauty or charm this reviewer certainly cannot state. It is monotonous, colorless and unimpressive, and has not even the quaintness of some ancient things that we find so attractive. Purcell was born about twenty-five years before Bach—and died a century before

him—which is a problem in musical mathematics any reader can work out for himself.

(Mathew, Simpson, Ltd., Edinburgh)

Songs of the Scots
Arranged by George Short

Singers interested in new and excellent folk song material will do well to look these over. They are altogether delightful both in tune and arrangement. To this reviewer the tunes are new. They are for low voice.

(E. C. Potter, Ames, Iowa)

By the River Yellowstone
A Waltz Song by Oscar Hatch Hawley

Oscar Hatch Hawley is head of the music department of the Iowa State College, and conducts a fine band and orchestra. He also writes music. His latest is a waltz song of popular nature with the title as given above, published by the author of the words. It is very pretty, has a good verse, is four-fourths tempo, and a first rate waltz refrain. It ought to be popular.

M. J.

GOTHAM GOSSIP

SOUTHLAND SINGERS AT MME. DAMBBMANN'S HOME

The second musical and social afternoon of the season given by Emma A. Dambmann, president of the Southland Singers, was held at her home, Saturday afternoon, December 1. A splendid program had been arranged, and as presented by the artists, it gave much enjoyment. Mme. Dambmann herself afforded a pleasurable surprise by singing two numbers (Ständchen, by Brahms, and Leaves and the Wind, by Leoni); it was a treat to hear her richly colored contralto voice again. Miss Cheshire, harpist, rendered two groups of solos with excellent technic and style. Jacqueline de Moor's spontaneity and genuine musical feeling, supported by a sure and facile technic, were given expression in several piano solos, and Vera Steikiewicz, a young Ukrainian pianist, played three folk songs admirably. Rosemary Pfaff, the well known young coloratura soprano (just back from a three weeks' engagement in Baltimore, returning for further extended engagements), was heard in several numbers, including the Ah! fors e lui aria (Traviata), Spinnerliedchen, and a fascinating Italian Tarantelle. Besides an unusually clear and flexible voice, Miss Pfaff has excellent style and most commendable diction in the various languages. Several violin selections were artistically rendered by Max Olano, a young concert violinist who has been favorably received in New York recitals; he plays with full, luscious tone and musical insight. The Mendelssohn-Achron On Wings of Song was particularly lovely. Gounod's Ave Maria was beautifully sung by Marion Ross, another young soprano who is popular with the Southland Singers. Her exceptionally clear voice, freely produced, with harp accompaniment played by Miss Cheshire, made an effective combination. Mr. Percivalle revealed good command of technic in three piano selections, and Isabell Longbotham interpreted a group of songs with much expression, revealing also a soprano voice of pleasing quality. Alida Prigge's colorful contralto voice was heard in two songs, and Fay Milbar showed power and technical facility in a piano solo. Mrs. Zaua was also enjoyed in a piano solo.

After this diversified and interesting program refreshments were served and a social hour enjoyed. About 140 guests were present, among them Emma and Ina Thursby, Mr. and Mrs. Herman C. Zaua, Elizabeth Topping, and many others, all of whom expressed appreciation of Mme. Dambmann's hospitality.

WOMEN'S PHILHARMONIC SOCIETY'S SILVER ANNIVERSARY.

The small ballroom, Pennsylvania Hotel, was well filled December 12, on the occasion of the silver jubilee of the Women's Philharmonic Society of New York, Leile Hearne Cannes, president. The affair rightly took on the form of short talks, reminiscent and otherwise, by musical and literary folk, interspersed with music. Mrs. Thomas Slack, president of the City Federation, began with a brief talk, followed by violin numbers played by Vincent Allotta. Mrs. Thep. Martin Hardy followed with an address, and Virginia Van Riper sang songs, of which Mana-Zucca's I Love Life was so well sung that she had to give an encore, Miss Taylor accompanying.

Baroness von Klenner gave a highly original, instructive and at the same time entertaining address; it seems impossible for this lady to say uninteresting things. At the close she introduced Mme. Kuyper, the Dutch woman conductor, who aspires to organize a woman's orchestra in New York. A pianist who shall be nameless (Mr. K.) failed to appear as per program; he got the publicity without doing the work. Three negro spirituals were sung by Hubert Linscott, in a voice of resonance and excellent enunciation, accompanied by James Charney, the singer having to add an encore. Florence Foster Jenkins spoke briefly, mentioning the Verdi statue, and the large evergreen trees planted by the Verdi Club (of which she is president) at Broadway and Seventy-third Street; spoke of the Flower ball of her society, and was heard with interest. Curtis Burnley gave Arabella (a child song), adding a negro preacher's sermon as encore, and pleased her hearers. Georgia Mack Mullen sang the Romeo and Juliet waltz song so well that she had to add an encore (Night Wind, by Farley) to the accompaniment of Ralph Douglass. F. W. Riesberg gave some reminiscences covering his three decades in the metropolis, and including mention of Amy Fay, of Mme. Cappiani (the last time he saw her she was smoking cigarettes, at the age of eighty-four), told of the accomplishments of President Cannes, of Emma Thursby's first appearance in the Leipzig Gewandhaus, and said of the Austrian statistician who spoke of American women, briefly "I feel I am not in a position to analyze this specimen; have not seen enough of them; will never see enough of them."

Emma Thursby briefly responded to introduction. Lili d'Angelo Bergth talked interestingly, also Mr. Hoffmann. Louis Sajous entered a protest against certain phases of advertising employed by artists, Jane Cathcart gave a brief talk, and Mrs. Julien Edwards was heard. At the close Mme. Cannes received general felicitations on the affair, and a

resolution was made by all present to meet again twenty-five years hence.

BAGBY'S 286TH MUSICAL MORNING.

Lucrezia Bori, Dame Clara Butt and Mitja Nikisch were the artists concerned in Albert Morris Bagby's 286th Musical Morning in the grand ballroom, Waldorf-Astoria Hotel, December 10. The crowded auditorium (including the artists' entrance corridor), showed the vogue of these Monday morning affairs, which have continued some thirty years. The brilliant voice of Bori, the full toned low A's of Dame Butt (including The Lost Chord, and Abide With Me, both with organ), and the many moments of original interpretation in youthful Mr. Nikisch's playing, especially in Chopin pieces—all this was highly enjoyed by a most attentive audience. Perhaps Mr. Nikisch's loveliest touch and interpretation were heard in Liszt's Love Dream nocturne. The audience applauded him with an enthusiasm which was sincere and well deserved. Model accompaniments were played by Giuseppe Bambosch and Ivor Newton.

N. A. O. EXECUTIVE COMMITTEE MEETING.

The monthly executive meeting of the National Association of Organists, T. Tertius Noble, president, was held on the call of Chairman Reginald L. McAll at headquarters, December 10. Chief among reports rendered was that to the effect that the municipal organ recently installed in the high school, Atlantic City, N. J., was an excellent instrument. The date of the next annual convention in that seashore resort was set for July 29-August 1 inclusive. The grand orchestra and organ concert in Chicago is planned for February, and headquarters will go on the guarantee fund. There was a good attendance, and the usual routine business showed the association to be in flourishing financial condition.

BOICE-TOPPING STUDIO MUSICALE.

December 9 saw a goodly gathering at the handsome Boice-Topping studios, where the company of musically interested listeners heard piano and vocal music. Elizabeth Topping played pieces by Schumann, Schubert, Chopin and Brahms, of which the Schumann Phantasy was notably well performed. Mrs. Fyfe sang Sing to Me, and Curly Headed Baby, in a voice of power, with good quality and excellent enunciation. Mrs. Brimlow, who has studied only with the Boices, sang April Morning, waltz song (Batten), with good style and effect. In the audience were people who for many years have shown their appreciation of the work, as singers and teachers, done by Mrs. Henry Smock Boice and Miss Boice; they are faithful patrons and friends. Miss Atlee played sympathetic accompaniments, and Caroline Atlee served punch.

GUSTAVE L. BECKER MUSICALE.

Harris Paykin, Estelle Perlitch, Zaza Waldman, Hazel Escher, Ellsworth Hinze and Johanna Appelboom-Arnold collaborated in a studio musicale, Carnegie Hall, December 4, playing piano pieces by Rachmaninoff, Stcherbatcheff, Ben-

del and Schumann, all these pianists being pupils of Gustave L. Becker. At the close of the program Mr. Becker played four of his own compositions, and the audience, among whom were some well-known professionals, overflowed the room.

RAYMOND NOLD PRESENTS SPECIAL CHURCH MUSIC.

Raymond Nold, conductor of the "High" Episcopal Church of St. Mary the Virgin, West Forty-sixth Street, Rev. Joseph G. H. Barry, D. D., Rector, gave a specially interesting program at the patronal festival and fifty-fifth anniversary on December 8. The music included the large ensemble of choir and orchestra in Dvorak's Mass in D, and two especially interesting instrumental numbers—concerto for two violins and orchestra (Bach), played by Elsa Fischer and Isable Rausch and the finale from the concerto for organ and orchestra (Bassi), George W. Westerfield, F. A. G. O., organist, orchestra combined. Marguerite Ringo, soprano; Dorothy Wittle, contralto; Henry Lincoln Case, tenor, and Edward Bromberg, bass, were the solo singers. The general effect was imposing, the use of kettle drums helping to this end, but the full orchestra usually covered the singers' voices.

VIOLINIST MAX BILD MAKES DEBUT.

Max Bild, pupil of Joachim, experienced solo and ensemble player, was violin soloist at a Carnegie Chamber Music Hall recital December 14, playing works by Mendelssohn, Martin-Kreisler, and Sarasate, and in all of these works showing himself to be a splendid violinist.

MUSIC STUDENTS' LEAGUE EVENTS.

The coming Sunday, December 23, 3:30 p. m., at Steinway Hall, vocal and instrumental music will be heard at the musicale given by the Music Students' League, Florence Mendelssohn, secretary. Among the artists are Marcella Roessler, dramatic soprano, and Arnold Garbar, baritone, both of the Metropolitan Opera Company.

WESTFIELD SYMPHONY ORCHESTRA.

Westfield, the New Jersey suburb, has a symphony orchestra now in its fourth season under Charles H. Seyfried, conductor. Edith Roberts Scarff is concertmaster, and a full roster of orchestral instruments make up the active membership. December 11 a concert was given with Helen K. Gaubis, soprano, as soloist.

STERNER SCHOOL PUPILS HEARD VIA RADIO.

Victoria and Mary Regalbuto, pianists, fifteen and sixteen years old, assisted by Winifred Riggs Nichols, collaborated in a recital of four-piano works per WJZ, Aeolian Hall, December 3. These are students under Mr. Riesberg at the New York School of Music and Art. Mary played St. Francis Walking on the Waves (Liszt); with her sister she played a scherzo by Sponholz, and Sans Souci (Ascher), both of these being brilliant piano duets; with Mrs. Nichols they played the overture to Tancredi, and many comments were made on their excellent performance. F. W. R.

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ACROSS THE COUNTRY

Akron, Ohio, December 10.—Arthur Holm, seventy-one, long active in Akron musical circles, is dead at his home. He was secretary of the Ohio Singers' Association from 1904 to 1922. He also served as secretary of the Akron public library for several years.

Nellie Glover, supervisor of music in the public schools, announced that Akron schools will join in the State-wide Music Memory Contest instead of conducting the usual city contest. This will be subject to the rules and regulations set forth by the State Department of Education. Three lists of compositions have been prepared, one to be used by the elementary schools of the country districts, one by the elementary schools and exempted villages, and one by the high schools. A preliminary contest must be held in each school during the week of March 10 to 14 to select a team for the county contest, which will be held on March 15. Prizes will be awarded to the schools having the highest per cent. of perfect papers, based on the number of pupils who have been in the contest classes. R. McC.

Alliance, Ohio, December 10.—Cameron McLean, celebrated Scottish baritone, and a talented group of artists appeared at the high school auditorium on November 21, under the auspices of the Daughters of Scotland. It proved a real musical treat. Mr. McLean possesses a voice of fine quality and sings with a simple, direct manner. Assisting was Margaret Grace Lyons Moodie, lyric soprano; Jean Hays, Scotch dancer; and Harry Partridge, bagpiper. R. McC.

Ann Arbor, Mich., December 7.—The Ann Arbor University School of Music is providing an especially attractive and worthwhile series of musical activities this season. In the choral union and extra concert series, six splendid programs have already been given as follows: October 19, Amelita Galli-Curci, in opening the choral union series, sang before an audience of 5,500 people and was given a rousing reception. On October 22, John Philip Sousa and his band inaugurated the fifth annual extra concert series and played before a similar audience. On November 5, Vladimir de Pachmann gave a piano recital before a packed house; and on November 12 the Detroit Symphony Orchestra, under the direction of Ossip Gabrilowitsch, with Michael Press, violinist, gave the second program in the extra series. William Wade Hinshaw's opera company offered Mozart's Cosi Fan Tutte on November 22, and on December 4 the Detroit Symphony Orchestra, led by Victor Kolar, and assisted by Richard Crooks, tenor, gave another fine concert.

In the meantime in the faculty concert series, two programs have been given, one in October when Ora Larthard, violincellist; Maude Okkelberg, pianist, and James Hamilton, tenor, gave a miscellaneous program, and another in December, when a program was given by Mrs. William Wheeler, soprano; Maude Okkelberg and Albert Lockwood, pianists; the latter two offering a transcription of Rubinstein's E minor concerto, arranged for two pianos by Albert Lockwood.

The faculty of the University School of Music has been enriched by the engagement of Ora Larthard, cellist, who has come to Ann Arbor after a considerable reputation in the East and Middle West. She is a gold medal graduate of the New England Conservatory of Music and has won recognition as a concert artist and teacher.

James Hamilton, tenor, who for the past three years has been concertizing throughout the West, with headquarters in Chicago, has rejoined the faculty of the University School of Music.

Of special importance is the coming to Ann Arbor of Palmer Christian, noted American organist, who has been elected official organist of the university and head of the organ department of the University School of Music. He will begin his duties January 1.

Recently Earl V. Moore, musical director; and Charles A. Sink, business manager, spent ten days in the Middle West making a survey of the music departments of several of the State universities.

Dr. Albert A. Stanley, who retired from the musical directorship and the professorship of music in the university two years ago, has been in Europe since that time. He has been doing research work and composition.

Samuel Pierson Lockwood, head of the violin department and conductor of the University Symphony Orchestra, who has been ill for the past several weeks, is recovering and expects to resume his duties at the school very shortly.

Chase Sikes, under the name of Cesare Boromeo, a former student of the University School of Music, has just signed a three years' contract with the La Scala Opera Company.

Fiske Church and Horace L. Davis, also former students of the school, are both making excellent successes in opera, the former in Paris and the latter in Italy. C. A. S.

Asheville, N. C., December 1.—Asheville has heard Paderewski in the rich maturity of his marvellous powers. He thrilled last night the largest audience that has gathered in the city auditorium in many seasons. His program included works by Bach-Liszt, Haydn, Mozart, Beethoven, Brahms, Chopin, and Mozart-Liszt. The pianist seemed extremely appreciative of the vociferous acclaim with which his playing was received and was very generous with encores.

Edith Winfield Truitt, supervisor of music in the Biltmore Schools here, has returned from attending the Southern Music Supervisors' Conference held in Louisville, Ky. Miss Truitt went by special invitation to address the conference. Her subject was Music Conditions in the South.

Native North Carolina Musicians was the subject of a paper read by Alva Lowe at the recent meeting of the Fortnightly Club. This paper called attention to the Asheville concert pianists who are reflecting much credit upon their home city, Ruth O'Shaughnessy and Helen Pugh. It also mentioned Dicie Howell, of Tarboro, N. C., and Emily Rose Knox, violinist, of Raleigh, N. C., who is now studying in Paris.

The annual organ recital of the Saturday Music Club, which took place recently in the Central Methodist Church, was a red-letter event in the music chronicles of the city. Soloists of the occasion were Linda Schartle and Daisy Smith.

One of the features of Thanksgiving week in this city was the harvest musicale, given under the auspices of the

Community Club, and directed by Mrs. Charles Blackburn. George Thompson was the accompanist.

Asheville is represented on the national board of directors of the National Federation of Music Clubs by Mrs. O. C. Hamilton, president of the Saturday Music Club of this city, and Mrs. Crosby Adams, who maintains a studio at Montreat, a short distance from Asheville. Both these board members attended the Fall meeting recently held in New York. G. R.

Augusta, Ga., December 3.—A musical program of artistic merit was put on Sunday afternoon by the Augusta Elks, at the Imperial Theater, when they observed their annual lodge of sorrow for departed brothers. The orchestra, led by James Punaro, violinist, rendered with fine effect the Andante Religioso, and other numbers. Mrs. Seymour Sylvester sang Massenet's Elegie with violin obligato by Punaro and piano accompaniment by Agnes Gouley. Mr. and Mrs. George Craig's baritone and soprano harmonized delightfully in their singing of Faure's Crucifix. Mr. Craig also sang as a solo, Vale, by Russell, and Mrs. Louis Krisheldorf sang The Prayer Perfect, by Stenson. All of these numbers were most appropriate to this impressive occasion.

The most recent addition to the musical circles of Augusta are Mr. and Mrs. George Craig, who come from New York to make their home here. Mrs. Craig has accepted the position of soprano with the First Presbyterian Church.

Ever since the United States Veterans' Psychopathic Hospital No. 62 was established here, it was recognized that music would play an important part in the recreational programs arranged several times a week for the patients. The best talent in the city has been given freely for these tri-weekly programs. Last week among the Augusta musicians who were on the programs in the recreation hall were W. J. Cartier, head of the Community Service of Augusta, who gives a weekly concert for the patients and leads them in community singing. Mary McKeon, vocalist, accompanied by Irene von der Leith; Dick Chancey, cornet soloist; Mrs. Clyde Dorn, violinist, accompanied by Ethel Griffin; Mrs. Leonard Knowles, soprano, accompanied by Bessie Blitchington; and Mary Peacock and Pauline Booze in vocal duets.

Gretchen Bredenberg presented her piano pupils in concert last week. The program consisted chiefly of selections from Mendelssohn and Bach. After the program Idalene Kimbrell read an article on The Development of the Piano; and Dorothy Grimes gave a sketch on the life of Mendelssohn, and Mary F. Scruggs a paper on the life of Bach. E. A. B.

Boston, Mass. (See letter on another page.)

Canton, Ohio, December 10.—Encores attest popularity of every musical program. The fact that the United States Marine Band responded to nine supplementary numbers proves the concert of the organization in the Auditorium on November 7 lacked nothing in the way of success. Wagner's Tannhauser overture led a program of well-known selections. Another number which proved highly enjoyable was Dance of the Fisher Girls, by von Blon; and the Famous Minuet, by Paderewski was pleasing. Arthur S. Whitcom established himself in the minds and hearts of Cantonians with his cornet solo, Creanorian Polka, by Weldon. Chopin's Grand Valse Brillante was another that left an impression. William H. Santlemann, leader and

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director of the band, deserved much credit for the success of the concert.

John Philip Sousa again came, saw and conquered Canton musically, the evening of November 20, at the City Auditorium, where he and his associates gave a most pleasing program to an audience of more than 4,000 people. In the afternoon he played to several thousand students at McKinley High School. In the evening program a fantasy, "The Victory Ball," by Schelling, based on Alfred Noyes' poem of the same name, was the best selection of the evening. An encore, a variation of Mr. Gallagher and Mr. Shean, was the most amusing and best received of all the lighter and popular music presented. Four soloists, Nora Fauchald, soprano; Rachel Senior, violinist; John Dolan, cornetist, and George Carey, xylophonist, featured something new in a band concert. Miss Fauchald especially delighted with her solo, "The Lark Now Leaves His Wat'ry Nest." The Nobles of the Mystic Shrine, and Semper Fidelis were also offered by the Sousa Band. R. McC.

Denver, Colo., December 11.—On the evening of December 7, the Civic Symphony Orchestra of Denver, Horace E. Tureman, conductor, gave the first of its second pair of concerts at the Auditorium. Marguerite Goebel LeGrand, pianist, was the soloist. The program included well-known numbers by Weber, Wagner, Liszt, Massenet, and Rimsky-Korsakoff. The same program was repeated on the Sunday afternoon following. E. O. D.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

East Liverpool, Ohio, December 7.—The First Presbyterian Church gave a program of musical interest on Sunday evening last, including an organ prelude, Festival in D, by Flagler. John Colville Dickson is the musical director. E. I. D.

El Paso, Texas, December 5.—Liberty Hall was packed with an enthusiastic crowd on the night of November 29, for the concert given by the Sistene Chapel Choir. Religious themes were the inspiration for all the music rendered. It is hard to say which number pleased the audience most, for all were thoroughly enjoyed. At times the volume of tone was tremendous and thrilling. One of the encores, "Gratias Agemes," gave the alto choir a rich opportunity. Beautiful was the invocation for All Souls' Day. Many out-of-town visitors were in attendance from New Mexico, Arizona, and Northern Mexico nearby towns.

The Oratorio Society of the First Presbyterian Church, comprising about 100 musicians of the city, sang Michael Costa's "Eli" on the evening of December 3, at the First Presbyterian Church, to a crowded house. Local musicians took the leading parts as follows: Tom Williams sang the role of Eli; Mrs. J. J. Kaster, Hannah; Charles J. Andrews, director, Elkanah; Dr. Floyd Poe, the pastor, Hophni; Louis Coggeshall, Phineas; and Mrs. A. H. Goldstein the role of the daughter of Hannah; Mrs. James G. McNary was at the organ.

El Paso Orpheus Club, comprising forty male singers, under the direction of Charles J. Andrews, gave their first concert of the season in the auditorium of the Scottish Rite Cathedral, on the night of December 4. They achieved a distinct triumph in the presentation of the dramatic ballad, "The Highwayman." The music of this ballad was written by Mark Andrews, brother of Director Andrews. Mrs. Robert L. Holliday, soprano, sang the solo part. The Highwayman is the biggest thing in a musical way that the Orpheus Club has so far attempted, and the enthusiasm with which it was received by the audience attested to the success of the club's work. Mrs. Charles J. Andrews played the difficult accompaniment. By request the chorus sang "Lass o' Mine," and closed the performance with the rollicking song, "The Mulligan Musketeers." T. E. S.

Gastonia, N. C., December 1.—A permanent community chorus movement has been launched here, under the auspices of Gastonia Community Service, with the formation of a chorus of 100, which made its debut in a program on Armistice Day. The organization has secured as director, Chester A. McIlvain, formerly of Chicago, and now of Charlotte, N. C.

Glen Ridge, N. J., December 5.—An interesting service took place at the Glen Ridge Congregational Church, corner of Ridgewood Avenue and Clark Street, on the afternoon of December 2. Schumann's "A minor quartet" was played, and works of Beethoven, Bach, and Prehl sung by the choir. Other quartet numbers were by Haydn and Rubinstein. The church quartet is composed of Elsie McGall Persons, Mrs. William H. Peck, W. H. Stamm, and E. L. Roberts. They were assisted by the Elsa Fischer String Quartet of New York City, directed by Fay Simmons Davis, organist. T. O. D.

Gooding, Idaho, December 3.—President Charles Wesley Tenney has just received word from Manager C. H. White, of Portland, Ore., that the Ellison-White Conservatory of Music will award a scholarship, good for one major subject and such collateral work as is needed in theory, harmony, and history of music, to the honor graduate from the music department of Gooding College this coming year, and in future years, until such time as the donors may see fit to revoke their offer. At Gooding College the requirements for graduation from the college of liberal arts provide that a student must have 124 semester hours' credit over and above his high school work, two-thirds of which must be C grade or better. To graduate from the department of music, the student must still have 124 semester hours' credit, one-half of which must be from well-chosen academic subjects.

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Grinnell, Ia., December 1.—On November 23, at the Grinnell School of Music, a song recital was given by Elizabeth Stevens, soprano, with Laurel Everette Anderson at the piano. Among the composers represented on her program were Caccini, Paradies, Handel, Bishop, Schubert, Schumann, Loewe, and others. B. U. R.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Minneapolis, Minn. (See letter on another page.)

Moline, Ill., December 1.—Resourcesfulness on the part of local performers averted a fiasco in the first number of the concert course introduced this season by the Civic Music Association here. When the train of the visiting artist, Cyrena Van Gordon, was delayed by an accident to the locomotive, the audience determined to entertain itself under the leadership of A. L. Herring, executive secretary of the Moline Community Service. The success of the experiment was a result of the numerous "stunt nights" conducted by that organization. Mr. Herring not only led the audience in singing but called for volunteer artists from the auditorium. These included Mrs. James P. Pearson, Robert Lynch, Arnold Clair, Cleora Irene Howlette, and Lois Lawson. Despite the long wait, the audience reacted with enthusiasm to the splendid performance of the noted mezzo-contralto. C. S.

Montreal, Can., November 27.—On the evening of October 23, Beniamino Gigli, tenor of the Metropolitan Opera Company, assisted by Helen Hobson, soprano, gave a concert in Windsor Hall, to an audience that enjoyed every number. He sang "O Del Mio Dolce Ardor," Gluck; "Quando Il Mio Diavolo Nacque," Donaudy; "Paquita," Buzzi-Pecchia; "La Donna Mobile," from "Rigoletto"; and the duet from "Cavalleria Rusticana," with Miss Hobson. After the concert a banquet was tendered to Mr. Gigli by the proprietors and management of "Le Fiume d'Italia," of this city, under the patronage of Lieut-General Teodoro Serra, and the Italian Consul General, Cav. Uff. Pio Margotti.

The St. Denis Theater was filled once more to hear Isa Kremer, in her second concert this season. She was assisted by Vladimir Heifetz, pianist, who also accompanied her. He played études in A flat major, Chopin, and Rakoczy March, Liszt, which were well rendered. Miss Kremer was recalled time and again, and she responded with several encores. Her program consisted of songs in six languages, all of which were performed with perfect enunciation.

Raymonde Delaunois, the charming interpreter of French songs, gave a concert at the Orpheum Theater to a large audience on October 28, under the management of Bernard Laberge. Her program, well selected, was rendered in a most artistic manner. It consisted of songs by César Franck, Gabriel Fauré, Henri Duparc, Chabrier, Charpentier, Debussy, Alfred Laliberté, and Moussorgsky. M. Jacquot assisted as pianist, playing two Arabesques by Debussy; "Las Islas," by Romero, etc. He accompanied Mme. Delaunois with taste and precision.

Max Panteleeff, baritone, of the Russian Grand Opera Company, gave a recital in the St. Denis Theater, on November 8. He was greatly appreciated. He sang "Air du Prince Igor," Borodine; "Serenade," Moussorgsky; "Ballade,"

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Rubinstein; "Air du Démon," Rubinstein; "Volga Boatman Song," and others.

The Cherniavsky Trio gave a concert in the Orpheum Theater on November 18 to a full house. The audience was most appreciative and called for many encores, which were generously granted. Their program was Trio, Beethoven; Variations, Tchaikowsky—Mischel Cherniavsky, cellist, and Alex. Cherniavsky at the piano; three piano solos by Chopin—Jan Cherniavsky; Sonata (violin), Pietro Nardini—Leo Cherniavsky; and Fantaisie (piano, violin, and cello), Frank Bridge—Leo, Jan, and Mischel Cherniavsky.

A great event was the coming of the Choir of the Sistine Chapel, under the direction of Antonio Rella, who gave two concerts, one on the evening of November 2, in the Church of Notre Dame, which was attended by at least 10,000; and the second, on November 4, in St. Patrick's Church, which was attended by about 5,000. Hundreds were turned away at the doors for this last concert. Louis H. Bourdon was their local manager.

A delightful matinee was given at the Orpheum Theater on October 21 for the benefit of Antoinette Giroux, a young Montrealer, to carry on her dramatic studies in Paris. Those taking part were Max Panteleeff, baritone, who sang a few songs in Russian; and Henri Prieur, tenor; the two singing "Les Pechiers de Perles," by Bizet. The Chamberland String Quartet gave quartet Opus 27, by Grieg. The program finished with the fourth act from "L'Aiglon," by Rostand. Those taking part were A. Giroux, Marcel Blanchard, and André Calmettes. The last two are members of the Calmettes. (Continued on page 54)

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When an artist can not only compel the unbounded admiration of the masses of opera-goers, but also receive in full the enthusiastic and unanimous approval of the Philadelphia critics, who are universally known to be very exacting and severe, and when an artist receives criticisms which include such phrases as "Lucchese reminded the veteran opera-goer of Adelina Patti in her best days" and "she swept the audience with hysteria of enthusiasm" and "she was literally overwhelmed with ovation after ovation" then it is not out of place, in speaking of Mme. Lucchese's successes, to use such very much abused adjectives as "phenomenal," "sensational," "overwhelming," "triumphant" and the like. Respecting Mme. Lucchese's performances at the Metropolitan Opera House in Philadelphia, one feels impelled to paraphrase Julius Caesar's famous saying in these words "She came, she sang, she conquered."

As if her brilliant triumphs in *Traviata* and *Lucia* in the first week of her engagement at the Metropolitan Opera House were not sufficient to prove the electrifying effect of this beautiful young diva's art, even greater successes were achieved by her in *Rigoletto*, *Barber of Seville* and *Tales of Hoffmann*. The encomiums of the press on these occasions were unanimous and out of the ordinary. Josephine Lucchese is a native born American, received all her training in the United States, and has been able to attain her present high position in the artistic world without the prestige and glamor of European reputation. A few of her press notices follow:

The star of the occasion beyond a doubt was Mme. Lucchese, whose impersonation of *Gilda*, alike vocally and dramatically, was one of extraordinary interest and artistic value. The part is one of the most grateful and sympathetic in all operas and she played it with an ingenuous simplicity of spirit and a poignant pathos which were deeply moving. No less admirable was her vocalization. She was in fine voice, singing with the utmost purity of tone and fluency of utterance,



JOSEPHINE LUCCHESE
as *Gilda* in *Rigoletto*.

and no more striking or admirable exhibition of her brilliant technique has yet been made. Her delivery of the *Caro Nome* in its dazzling scintillations and by pyrotechnics must have reminded the veteran opera-goer of Adelina Patti in her best days, and thoroughly well deserved was the tremendous salvo of applause which it elicited. Nothing finer of the kind has been heard here during this or many previous seasons, and Mme. Lucchese must be congratulated on the achievement of a veritable triumph.—Philadelphia Inquirer.

Josephine Lucchese was the hapless *Gilda* and achieved another of her triumphs with the intricate and florid measures of *Caro Nome*, in which her voice was brilliantly flexible and crystalline. Her appearance and acting were also appealing.—Philadelphia Evening Ledger.

Josephine Lucchese was given a tremendous ovation after the *Caro Nome*, which she sang with the colorful tone and coloratura flexibility which have done so much to establish her firmly in popularity here. Her voice was fresh and pleasing throughout the evening, and she made the most of her role in the dramatic and tragic scenes.—Philadelphia American.

Although Josephine Lucchese, the charming young coloratura, was the particular star of the evening, she was surrounded by a company of such general excellence that the brilliancy of her role was doubtless due, in some measure, to the inspiration of her associates. Certainly Lucchese has never sung with such thrilling and even touching effect as in the role of *Gilda*. In addition to her supreme vocal gifts, she brings much of beauty and physical charm. Lucchese is to be ranked with those few vocalists who seem endowed with some strange spiritual quality that shines resplendent in their art. Such tenderness, gentleness, exquisite tonal quality and astonishing vocal technique are almost unique. No woman, an apparently graceful and charming girl, endued so highly, seems an audience with the hysteria of enthusiasm witnessed last night, when she was literally overwhelmed with ovation after ovation and all deserved by the marvelous perfection of her vocal art. The purity of some of her high tones was the very height of what might be dreamed for the human voice, the most perfect of all instruments.—Philadelphia Record.

Josephine Lucchese scored another success, looking and acting with real illusion the part of *Olympia*, the mechanical doll, and singing the florid aria of that wound-up young lady with fluent ease and sweet-ness of tone.—Philadelphia Evening Bulletin.

The outstanding feature of the presentation of *Tales of Hoffmann* was the altogether charming work of Josephine Lucchese. Her flexible, true and colorful voice gave added interest to the music of the

automaton, *Olympia*, in the opening act. Her singing was equally admirable as *Antonia* in the third act, and her dramatic versatility was pleasingly disclosed in the skill with which she differentiated the two roles. As the automatic doll, she might truly have been wound up, so precise were her movements and so carefully did she refrain from showing a flicker of expression. The contrast as *Antonia* could hardly have been greater, and she brought an appealing aspect of pathos to this part.—Philadelphia North American.

Miss Lucchese took the parts of *Olympia*, the automaton, and *Antonia*—widely contrasting parts which she sang and acted equally well. Her voice was never clearer or purer; in her upper register it had a sparkling brilliancy, in her lower a warmth of tone and color which thrilled the listener.—Philadelphia Inquirer.

Josephine Lucchese stood out in two of the poet Hoffmann's three love adventures, and was always charming to look at and to listen to. Her *Doll* scene pleased the big audience immensely and the *Antonia* passage in Act III was different enough—and, of course, much more emotionally moving—to strike a quite different appeal.—Philadelphia Record.

Josephine Lucchese as *Rosina* was in her merriest mood and in her best voice. Those who had heard her only in the more sombre roles were surprised as well as delighted by the splendid manner in which she seized upon the gleeful spirit of the *Rossini* opera and invested the lover-besieged girl with a charm that was entrancing. Mme. Lucchese's triumphs have been numerous, and her *Rosina* is but another added to the long list. Her singing of the arias was a vocal festival of all that reigned in, and the enthusiasm she aroused was sincere.—Philadelphia Record.

Indeed the applause too often interrupted the action. Miss Lucchese was the *Rosina*, of course. Youth and beauty are great assets for an artist, and Miss Lucchese has these. But alone they would not carry her far. What we are much pleased to see in her is an evident capacity for artistic growth. Her voice in its clarity and purity is exceptional, and she has gone far towards mastering the subtler intricacies of coloratura singing.—Philadelphia Inquirer.

Josephine Lucchese was a charmingly youthful and vivacious *Rosina*, the florid *Rossini* music showing her sweet, flexible voice to advantage.—Philadelphia Evening Bulletin.

Easton "Sang and Acted Superbly"

When Florence Easton sang the role of *Madeleine* in *Andrea Chenier* at the Metropolitan on November 14, she scored another of her positive successes.

The role of *Madeleine* was in the hands of Florence Easton. This sound and versatile artist was happily placed in the part. Her appearance was charming and her action excellently devised. Of course, she sang the music well. Easton is essentially a singer, musical and therefore dramatic, not tempestuously temperamental, to be sure, but sensitive, intelligent and graphic. Her exposition of the development of *Madeleine* from a rather silly young society girl into a woman of profound feeling was admirably planned and executed.—W. J. Henderson, New York Herald, November 15, 1923.

Her purity of style and refinement are exactly suited to the part. Easton's singing of the monologue which recalls *Gérard* to the sense of her nobility had that quality. She made it as it should be, the climax of the scene.—H. C. Colles, New York Times, November 15, 1923.

Florence Easton was, of course, perfectly fitted by the role of *Madeleine*, and sang and acted it superbly. She looked every inch a Countess' daughter, and sounded better than a whole royal family.—Deems Taylor, New York World, November 15, 1923.

Miss Easton's *Madeleine* is far and away the best that we have seen, both as a histrionic composition and as a display of vocal skill, and it was particularly moving and artful in the tragic encounters of the third act.—Lawrence Gilman, New York Tribune, November 15, 1923.

Easton sang the role of *Madeleine* pleasingly.—Grena Bennett, New York American, November 15, 1923.

Florence Easton appeared in the role of *Madeleine*, in which she again demonstrated her ability as a dramatic artist as well as a singer, and her tributary scene, at a moment when *Chenier's* fate is decided, was quite up to the standard of fine work she has been accomplishing this season.—Ruth Crosby Dimmick, New York Telegraph, November 15, 1923.

Florence Easton, as *Madeleine*, further contributed to the impression that here was both eye and ear entertainment. Stately, yet dynamic, was this young daughter of a Countess. Of course, she sang the part beautifully, displaying both dramatic force and tonal flexibility.—New York Mail, November 15, 1923.

There was a new *Madeleine*, Florence Easton. Memory fails to bring back anything that Easton has done better than the third act of this opera in the scene at the Revolutionary Tribunal. She gave a splendid exhibition of dramatic acting and singing last night. Easton is best in appealing roles and she aroused the sympathy of the large audience for the unfortunate *Madeleine*.—Paul Morris, New York Evening Telegram, November 15, 1923.

For the surprise of the performance, Easton changed into a highly emotional actress. Not that she sacrificed fine singing in the transition, either. But she threw her usual calm and stolidness to the winds of revolution; garbed the *Madeleine* in almost tempestuous sympathy.—Gilbert Gabriel, New York Sun and Globe, November 15, 1923.

It was quite in order for Gatti-Casazza to give the part of *Madeleine*, the heroine of *Andrea Chenier*, to England's foremost operatic soprano, Florence Easton. She has, fortunately, been with us so many years that most opera-goers have taken her for an American. Few opera singers have her versatility, Mozart, Wagner, Puccini, Verdi, Liszt, Strauss—in all these and others she conquers. But never perhaps has she risen to such glorious heights of vocal beauty and impassioned utterance as she did in the last act last night. It was an exhibition of operatic art such as is not often seen, and her acting of the unhappy girl who is ready to sacrifice herself for her lover was on the same high level.—Henry T. Finck, New York Evening Post, November 15, 1923.

Percy Rector Stephens' Rehearsals Begin

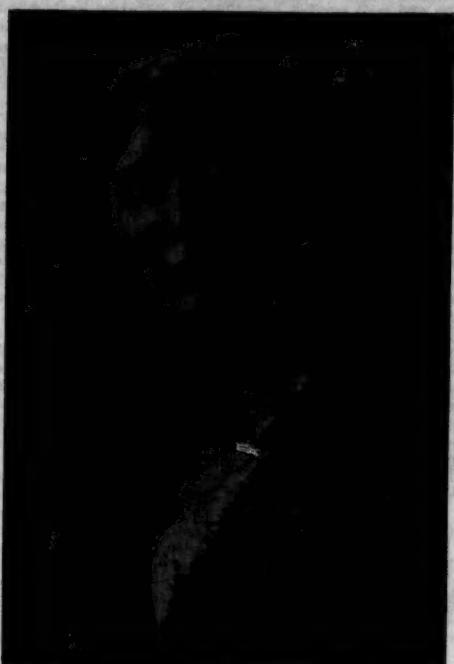
Informal rehearsal recitals are being continued this season in the studio of Percy Rector Stephens. It always has been Mr. Stephens' custom to rehearse in full various recital programs in preparation for professional bookings, and from time to time people were called in to act as audience, thereby giving the singer an opportunity to get the "feel" of their program. This was found to be so beneficial that Mr. Stephens decided to have all rehearsals open for the benefit of pupils. In no sense are these given as "pupils' recitals" but are held strictly in the form of dress rehearsals. The first of these rehearsal recitals of the season was given by Gertrude Tingley in preparation of her Boston recital which was given in Jordan Hall on December 5. Criticisms from the Boston press follow:

The singing of Miss Tingley deserves warm praise. Her delivery of florid passages was fluent and distinct. Her control of breath allowed her to phrase in an intelligently musical and rhetorical manner. As the program was varied, so was the interpretation. The music served her in the expression of widely differing moods, sentiments and emotions, and she was thus in turn lyrical, dramatic, gay, contemplative, passionate.—Philip Hale in the Boston Herald.

Miss Tingley is a singer of experience, well schooled and vocally gifted. But to these excellent qualities she adds a venturesome spirit, for she had the courage to limit her program to an hour's length and to compose it in the main of unfamiliar music. In this she showed not only courage but wise judgment as well.—Christian Science Monitor.

For two reasons was the program offered by Gertrude Tingley at Jordan Hall especially to be commended. With one negligible exception every song listed upon it proved well worth the singing, and it was almost unprecedentedly brief. How much better it is for the listener to depart feeling that he would gladly have heard more than to leave the hall convinced that he had heard altogether too much. Miss Tingley is to be thanked for many of her songs of last evening, in particular for the fascinating Cradle Song of Bax, for Chausson's passionately melancholy *Le Temps de Lilas* and for the two songs by

Sinigaglia. Not only as a program-maker, but also as singer has Miss Tingley made notable advance since first she was heard here. Miss Tingley now sing expertly and agreeably and her interpretations have immensely gained in breadth and depth, in range and intensity.



© Bachrach.

GERTRUDE TINGLEY

Better a program such as hers in competent performance than the usual inconsequential miscellany in the hands of a singer of wider accomplishment.—Boston Transcript.

The next rehearsal in the Stephens studios is scheduled for Monday evening, January 7, Paul Parks, baritone, giving the program. Other rehearsals will follow on alternate Monday evenings.

De Horvath "One of the Greatest Pianists"

After Cecile de Horvath's recital at Williamsport, Pa., the Williamsport Sun pronounced her "one of the greatest pianists of the day, regardless of sex. Excerpts from the notice follow:

To attempt to criticize Mme. de Horvath's music seems futile. Poetry and music itself are the only mediums which could do her justice. Having been a pupil of Gabrilowitsch, she has acquired the qualities which make him one of the most loved classic concert pianists; those of quality, tone, color, and beauty which are the result of absolute muscular control, technic and temperament. Mme. de Horvath not only makes music, she makes music beautiful. Enough can not be said of the beauty of her music. Never does she sacrifice quality for tempo or technic. Being master of technic, she can concentrate on the color of every passage. The personality and temperament of Mme. de Horvath are happily such that she immediately catches the spirit of each selection. Some very fine artists are limited in their variety of colors, but this is not true of Mme. de Horvath. She makes a tone picture poetic; her brilliancy is crisp, full of warmth and radiance, her cantabile is the sort in which only the sympathetic and talented artist can excel. Mme. de Horvath possesses artistic genius and captivating and well balanced personality. Undoubtedly she is one of the greatest pianists of the day regardless of sex.

Ashley Pettis' Success in San Francisco

Ashley Pettis, young American pianist, who is featuring programs this season of all American works, has just returned to New York after a two months' tour of the South, also appearing in Chicago, San Francisco, Los Angeles and many other cities. San Francisco gave this young artist a rousing welcome, being entertained continuously by the leading musical lights of the Pacific Coast. Redfern Mason, gifted music critic, wrote editorially relative to this all-American program, which article was published in the MUSICAL COURIER last week. Following are some excerpts taken from exhaustive reviews after Mr. Pettis' first recital in San Francisco, November 16:

Ashley Pettis is making musical history. With the audacity of youth he is touring the country giving piano recitals with a program wholly made up of American compositions. Last night he played for San Franciscans at the St. Francis and the audience was largely composed of professional musicians, vastly curious and in a large measure distinctly dubious. To say that he converted them to his point of view would probably be to say too much. But I can say that he commanded their continuous interest throughout the whole of a recital in which every number was the work of an American composer. That is as much as anyone could do, for to get the true inwardness of any music that is worthy of the name calls for more than a single hearing.—Redfern Mason, San Francisco Examiner, November 17, 1923.

His style has broadened; there is a greater weight of authority in his manner, and his playing has a personal flavor, a more free lyrical expression of individuality. In technical solidness also he has made advancement. What one admires most in him at present is the uncompromising championing of native composers and the courage with which he is going about his mission of introducing home-made music. Where a less conscientious devotee of the cause would make concessions temporarily and wait for a more assured position he is asking no favors of fortune. His is a fearless frontal attack on the conventional recital program.—Ray C. Brown, San Francisco Chronicle, November 17, 1923.

Those who have known and followed Mr. Pettis' ideals since his very young boyhood days in this city were also concerned with the advance he has made, pianistically, regardless of program. He has developed power and precision which now quite subordinate the more poetical tendency at one time dominant; but not to say that he is lacking in poetic appreciation, for many of the works submitted as American of individual creativeness would have been flat without his good insight of all values. He played the Sonata Eroica

with nobility and intuitive understanding to a degree not equaled by any other performer of this work.—Anna Cora Winchell, San Francisco Journal, November 19, 1923.

Most unusual was the program of all-American music given by our young California pianist, Ashley Pettis, at St. Francis Hotel last night. Among the composers represented were two local musicians, Albert Elkus and Rosalie Housemann. After hearing an entire program of such startling music it should give all who are interested in the development of American music not only the hope but also the certainty that nationally we are not lagging so far behind Europe as many pessimists would have us believe. Whatever Pettis does the musical feeling is always pre-eminent. For his technic is the means, not the end.—San Francisco Bulletin, November 17, 1923.

He had a long program that would tax the powers of the most robust performer. It was all modern music, some of it with really biting dissonances that almost tortured the ears of those attuned to the classical modes, but generally it made a better impression on second hearing. Pettis is a master of his instrument, playing with vigor in impressive passages and always with clear colorful and sympathetic tones. He was the recipient of many compliments, not alone for his excellent performance, but also for his courage in undertaking the exploitation of unknown works, for which he is entitled to be called the apostle of American music.—Charles Woodman, San Francisco Call, November 17, 1923.

"In Appreciation of Genius"

Willem van Hoogstraten drew an unusual bit of editorial comment from The Dartmouth, the daily newspaper of Dartmouth College, after the appearance of the Philharmonic Orchestra in Hanover, N. H., on its recent tour. "In Appreciation of Genius" is the title of the article:

Like one possessed did George Pfann, most brilliant of quarterbacks, lead his team to victory Saturday. And Dartmouth watched his uncanny performances in awe and wonder. Later in the day Dartmouth saw another leader bring forth equally victorious results when Willem Van Hoogstraten drew forth compelling music from his Philharmonic Orchestra. The football field and the concert hall stand well apart as stages for art, but both boast their masters; and Saturday Mr. Pfann and Mr. Van Hoogstraten together stepped through into the Gate of Fame.

From whistle to whistle Pfann tuned his team into perfect coordination and accompaniment. An off-tackle sweep here and a forward pass there—and both alike perfectly timed. Perfect direction, and, besides, as a soloist Pfann shall not soon be forgotten. And Van Hoogstraten, less spectacularly to be sure, directed with equal effectiveness. Whether calling forth dancing rhythms on harps and muted trumpets in Dvorak's *Nocturne* or crashing timpani in Wagner's overture to *Tannhauser*, Van Hoogstraten was in grace and consummate skill directed his players to a most apparent success.

It is an unusual day which brings two such able leaders to Hanover, but the college and the town with their guests recognized the genius of both, and moreover, acknowledged it with plaudits at once vigorous and enthusiastic.

Another Trumbull Triumph

Florence Trumbull, the eminent pianist, scored another real success when she played before a sold out house in Port Huron, Michigan, November 14. The audience, numbering over a thousand, would have been larger could the many who were turned away have been accommodated.

The critic of the Port Huron Herald writes as follows:

Florence Trumbull, "An American Pianist," charmed and delighted an audience of the Port Huron Civic Association members and guests who filled the First Methodist Church. It is not too much to say that this concert was a complete success, despite the fact that it was entirely piano work.

And why should one say "An American Pianist?"

Pianists are common enough in America—and pianists capable of giving an evening's program of the very highest quality. But American pianists who can tour the great musical centers of Europe and arouse such a widespread chorus of eulogistic praise as followed Florence Trumbull back to America, are rare indeed.

There are plenty of foreign pianists who can secure a bookful of eulogies for their work in America, but there are few, especially women pianists, who can score that sort of triumph in Europe.

Port Huron music lovers consider themselves fortunate that Port Huron was selected as one of the places in which Miss Trumbull, just back from this notable career abroad, is to be heard and judged by her own countrymen.

Miss Trumbull's performance was remarkable. Not only for its artistic quality and the depth of feeling with which she interpreted the works of the greatest composers, but it was remarkable for its powerful and brilliant technique.

Beginning with some of the lighter compositions of Beethoven, Haessler, Scarlatti and Mendelssohn, Miss Trumbull carried her en-

thusiastic audience through almost the entire range of piano composition.

Her physical prowess also is worthy of special mention. She played her entire program with not more than two minutes' intermission in the entire performance. Such a program usually is featured by three or four rest periods of varying lengths, but here there was no opportunity for the audience to become restless.

Miss Trumbull was a pupil of the eminent pianist and composer, Leichter, and naturally she values highly a letter from that master in which he says that her talent and work "should place her high in the ranks of eminent pianists."

"Vreeland Vocally Commanding," Says Critic

Remarkably grateful were the press comments following Jeannette Vreeland's recent appearance in Buffalo with the Orpheus Club. Each separate attribute that goes to make up the success of this singer is commented upon in the following enthusiastic writings:

Miss Vreeland won her listeners at once by her charming personality as well as with her lovely voice. From her opening aria *Pleures*, *Mea Yeux* from the opera *Le Cid*, Massenet, to the last of her encores, Miss Vreeland showed herself to be an excellent artist. The voice, of beautiful liquid quality, is fresh, clear and flexible; her enunciation is almost flawless and her pianissimo is a delight. Her English group was made up of *When Celia Sings*, *Moir*; *Fairy Tales* by Wolf; *Ganz's A Memory*, which gave opportunity for fine sustained singing, and *The Romana*, Park, to which three encores had to be added before the audience was satisfied.—I. W. S. in the Buffalo Express, November 27.

Jeannette Vreeland, soprano of New York, was the soloist and created a flattering impression. A beautiful stage presence, a dramatic soprano voice of lovely timbre, she sang for her first number, *Pleures*, *Mea Yeux* from *Le Cid*, by Massenet, with great vocal artistry. In a group of songs she gained added triumphs and was enthusiastically encored.—Buffalo Enquirer, November 27.

Her excellent command and remarkable stage presence together with her dramatic soprano voice of lovely timbre, captivated the assembly.—Buffalo Commercial, November 27.

The chorus presented Jeannette Vreeland, soprano, who made her first local bow, and who may rest assured of a welcome should she choose to sing in Buffalo again. Miss Vreeland is thoroughly artistic and always interesting. She has a brilliant soprano voice which adapts itself equally well to graceful, lyric utterance and to dramatic style. She was vocally commanding and her style was authoritative in the *Massenet* air, *Pleures*, *Mea Yeux* from *Le Cid*, and in her song by *Moir*, *Wolf*, *Ganz*, and *Park* she was ever stirring, using the voice admirably and projecting each song in convincing manner. She proved a great favorite with the audience and she granted the several desired encores, singing one to the men of the chorus. Ralph Leon Trick provided the singer artistic accompaniments, and shared the applause with her.—Buffalo Evening News, November 27.

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ACROSS THE COUNTRY

(Continued from page 51)

mettes Theater Company of Montreal. Miss Giroux left on October 23 and will be away three years.

Vladimir Rosing, Russian tenor, gave a recital at the Orpheum Theater on November 11, under the direction of Ida Wilshire, of Vancouver, B. C. Mr. Gauvin was the local manager. His audience was very enthusiastic and appreciated the select program of Russian, French and English songs.

Vlado gave his first concert on this side of the Atlantic, at the Orpheum Theater on November 4. His program consisted of works by Tartini, Bach, Suk, Chopin, Chopin-Withelmy, Schubert, and Paganini. He was accompanied by Maurice Jacquet. Vlado is under the exclusive management of Armand Vincent, of Montreal.

On the afternoon of November 7, George M. Brewer, organist of the Church of the Messiah, gave a very interesting account of his trip to Europe last summer, telling of the musical centers visited, and illustrating on the piano some of the newer compositions by Polish, Hungarian, Austrian, and German composers. A large audience enjoyed the talk.

The Chamberland Quartet were in Quebec, where they appeared in the new concert hall of the Chateau Frontenac, on November 14. Mme. Plouff-Stokes was the pianist. She gave solos by Brahms and York-Bowen, and also took part in quartets by Chausson and Schumann.

The Montreal center of the Canadian College of Organists held their second meeting of the season on the evening of November 15, in the Prince of Wales Salon at the Ritz-Carlton. George M. Brewer presided at the meeting, and E. A. Brunneau, an organist of this city, gave an interesting talk on organ construction.

The noon organ recitals, given at Christ Church Cathedral every Monday by Dr. A. E. Whitehead, are always well attended, and give pleasure to many.

On November 14, Arthur Kauffman, tenor, gave a concert at the residence of Mrs. Henry Joseph, assisted by Mary Isard, violinist; Jean Grant, contralto, and Olga Giliaroff, pianist.

At low Mass on Sunday, October 28, in the Church of the Sainte Madelaine, Mrs. Parizeau, contralto, sang the solo part of a new hymn, the Prayer to the Virgin Mary, music by her teacher, Prof. Arthur Pruneau, the female choir of the church singing the chorus.

The Dubois String Quartet gave the first concert of its fourteenth season of chamber music, in the Windsor Hotel on November 14, under the management of Louis H. Bourdon. Their program was greatly appreciated and consisted of Quatuor No. 12, Mozart; Tableaux de Voyage, Vincent d'Indy and Louis Vierne; and quartett (D major), Ottorino Respighi.

De Pachmann filled the Mount Royal Hall on October 18, when he gave a recital to an enthusiastic audience. His program was all Chopin. The manager was Evelyn Boyce, Ltd.

The Flonzaley Quartet gave a concert in Windsor Hall to a packed house. Their program was: Quartet in G minor, Williams; quartet in C major, Beethoven; The Four Sleepy Gollywogs Dance, by Herbert Howells, and Sir Roger de Coverley, Frank Bridge. Louis H. Bourdon was manager.

An interesting travel talk on India, given by Mrs. Albert Carman in the Victoria Hall, on November 14, a good musical program was offered by Mrs. Frank Murray, soprano, who sang Our Emblem, by Jack Thompson; L'Adieu, by Tosti; and By the Waters of Minnetonka, by Thurlow Lieurance. Mrs. Wilfred Dawson, accompanist, played La Filleuse, by Raff. M. J. M.

Muncie, Ind., December 3.—The Matinee Musical opened its season with a two piano recital by Guy Maier and Lee Pattison, at the Auditorium. This pair rendered the works of Mozart, Raff and Saint-Saëns, as well as the contemporary works of Arnold Bax, Vuillemin and Tailleferre, in musicianly style, which delighted the audience.

An evening of song was given at the State Normal School, November 13, by Eleanor Patterson, contralto, of New York City, accompanied by Mrs. Eugene Oesterle. Mrs. Earl Briggs gave some very enjoyable readings.

The annual charity program of the Matinee Musical took place at the Hotel Delaware, November 28, with Mrs. W.

H. Ball and Eleanor Smith, leaders. Pauline Current Helker, of Dunkirk, gave two splendid piano numbers. Marie Swisher, contralto, sang Silent Noon, by Vaughn Williams; Where Blossoms Grow, Sans Souci, and De Li'l Road to Res', by Ware, in a delightful fashion. Sarah Jane Helker and Madge Northern gave a charming interpretation of the Flower Waltz as arranged by Mrs. A. J. Helker, who has recently opened a school of classic dancing in this city. Solvoj's Song, Grieg; Homin, Del Riego; and Farewell, Ye Hills, Tchaikovsky, were dramatically rendered by Mrs. Howard Cecil, soprano. Two violin trios by Golden Wallace Heath, Lula Hoffman Shick, and Helen McCarty showed splendid ensemble and were much appreciated. Ellen Remington has been appointed to direct the junior department.

The Juvenile Matinee Musical gave a cleverly impersonated Mother Goose party last Tuesday evening, under the direction of Cecile Kennedy. Very pleasing were the dancers, Dorothy Jane Pfeiffer and Delores Adams, whose mothers are patronesses of the organization. A juvenile orchestra of about forty pieces, under the direction of Leonard Glover, added much to the entertainment. Mrs. W. A. Mackay, of Indianapolis, state chairman of junior clubs,

by Arpad Sandor, whose playing contributed a goodly share to the evening's entertainment.

Rosa Ponselle appeared recently in a concert, under the direction of Robert Hayne Tarrant. Her program was well chosen and well carried out. The gifted artist evoked enthusiasm not only by the beauty of her voice but also by the vigor of her more dramatic selections. The audience was large and expressed its approval most emphatically.

H. B. L.

Portland, Ore. (See Music on the Pacific Slope.)

Providence, R. I., November 30.—Through the efforts of Dr. P. F. Sturges and John S. Matthews, Grace Church has begun to enjoy several musical series by Mr. Matthews and artists from the Boston Symphony Orchestra. Last Sunday evening Vincenzo Marotti was the solo violinist, and Jacobus Langendoen the cello soloist. Trios for violin, cello and organ, and numbers for each instrument, were delightfully rendered by each soloist. In addition the choir offered Cesar Franck's 150th Psalm; Brahms' O Heart Subdued With Giving; Gounod's O Turn Thee to the Lord Thy God, and Tchaikovsky's How Blest Are They.

The regular meeting of the MacDowell Club took place yesterday at the home of Mrs. Edward L. Singen. Those taking part in the program were Allan R. Coolidge, Helen Grant Thompson, Rose L. Duarte, Louise Smith, Helen Smith, Annie L. Burdon, Mrs. Enoch Carpenter, Louise Farnam Draper, Helen Miller, and Marion Guilford Goff. Tea was served by Mrs. Mark N. Bennett, Mrs. Don G. Singen, and Mrs. Frederick E. Roberts.

Mrs. Caesar Misch, president of the R. I. Federation of Women's Clubs, has recently added a new music room to her beautiful home on Elmwood Avenue. The dedication took place last week when a program was given by William E. Zench, eminent Boston organist and vice-president of the Skinner Organ Company which installed the new organ. Mr. Zench was assisted by Claudio Rhea Fournier, contralto, Willard C. Amison, tenor, Mabelle Baird and Mildred Bidwell, accompanists. Other musical equipment comprised two grand pianos and a phonograph. Mrs. Misch extends the use of the spacious room to any club of the federation or clubs in good civic standing, for the furtherance of their musical work. Through the season a series of weekly operalogues and discussions of famous operas will be held there under the direction of a well-known local musician and the talks are free to the public to the capacity of the room. This was Mr. Zench's first professional appearance in Providence and his audience of invited guests immediately hailed him as one of the fine American organists of the present day.

A second musicale was given last evening when Prof. Gene Ware, organist of Brown University, presided at the organ, assisted by Marguerite Watson Shafton, soprano, and Ray Allen Gardner, bass.

A. H. W.

San Francisco, Cal. (See Music on the Pacific Slope.)

Selma, Ala., December 1.—The Music Study Club gave their first of a series of four programs from the Russian school, November 14, Tchaikovsky being the composer studied; Mrs. Bowie Smith was the leader. Three American programs have been covered in the past two months.

A musical event of pleasure and prominence took place Friday evening, November 30, when Mrs. Striplin presented some of her voice and piano students at her usual monthly Critic Club, in her home studio. The program was of more than usual interest in that it marked the initial appearance of a number of pupils.

E. A. S.

Spartanburg, S. C., December 7.—Dusolina Giannini, soprano, pleased a large audience here the evening of December 3 in a song recital, the entertainment being the second of the Winter course of artist concerts at the School of Music of Converse College and the Woman's Music Club. Miss Giannini was liberally applauded and was generous in responding to encores. Her program included works by Young, Monroe, Arne, Handel, Rachmaninoff, Tchaikovsky, Verdi, and others.

D. L. S.

Tallahassee, Fla., December 10.—At the Florida State College for Women, Vivian Breaks, soprano, and Zorah Miller, pianist, gave an introductory faculty recital on December 3. Miss Breaks is a former pupil of Dan Beddoe. Her voice is of lovely quality with coloratura possibilities. Miss Miller is an able pianist.

E. S. O.

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gave a short talk on federation activities and the importance of financial support, declaring herself a patroness of this club. A collection amounting to forty dollars was then taken for the ways and means department of the Indiana Federation of Music Clubs, of which Mrs. Frank Van R. Bunn is chairman.

H. M. B.

Mystic, Conn., December 1.—A novel reproduction of early music in New England was Ye Old Folkes Concert, recently presented at the Strand Theater. Most of the music was taken from the collection, Father Kemp's Old Folks' Concert Tunes. Genuine old-time costumes were featured. On the printed program the first names used were all of early Puritan vintage. Treffley Morin conducted "Ye bigge choire," and some of the leading performers were: Mrs. James Jackson, Josephine Foote, Kenneth Hunter, Mrs. George L. Farnham, John Goodman, Margaret Duhamel, Fred Godfrey, Marion Allen, Walter Jackson, Royce Wolfe, Rev. George L. Farnham, Mrs. Leslie Harrison, and Howard K. Willett, director of Mystic Community House.

C. S.

New Orleans, La., November 21.—The musical season was opened by a brilliant concert offered by the Philharmonic Society, at which Louis Graveure, baritone, and Salvi, harpist, were the attractions. The Athenaeum was filled with an enthusiastic audience, which was not slow in rewarding the merits of the two artists. Mr. Graveure was at his best in the long-sustained passages of his Xerxes aria. Mr. Salvi is an excellent musician. His mastery of the instrument was delightful. Mr. Graveure was accompanied

by Prof. Gene Ware, organist of Brown University, presided at the organ, assisted by Marguerite Watson Shafton, soprano, and Ray Allen Gardner, bass.

A. H. W.

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A CALIFORNIA YANKEE AT KING OTTO'S COURT

That is to say, he would have been at King Otto's Court if there had been any King Otto's Court to be at any more. A good many years ago, before anyone ever thought of such a thing as the Republic of Czech-Slovakia, there was a kingdom named Bohemia on the same site as the present hyphenated republic, and all the kings of Bohemia were named Ottokar—which is long for Otto; that is, probably all, those named Joseph or John or James or William or something else strange and unusual being too few in numbers really to count. And they held court in the ancient and more or less honorable city of Prague, where their castles and churches and all that sort of thing still linger around to make the republic interesting.

Not to lose sight of the California Yankee, his name is Mario Chamlee and it is he who made the pilgrimage to where King Otto's Court used to be and came away laden with all sorts of honors. To be sure there was no King Otto there any more to cover that broad and expansive Chamlee chest with gew-gaws, but the decorations hung on him were decidedly more practical than crosses and ribbons. Engaged for two performances at the opera in Prague, he was not permitted to leave the city until he had sung five. Mario Chamlee, by the way (in case some *MUSICAL COURIER* reader should still be ignorant of his identity, though that is hardly thinkable) is the young American tenor who stepped—like Rosa Ponselle and Jeanne Gordon—directly from the stage of a big popular house into the Metropolitan and made good from the start.

But Chamlee had never been abroad, so in the Spring of this year when Manager Ottokar Bartik (a Bohemian by birth, with the same forename as those Bohemian kings used to have) suggested that it might not be a bad idea for him to sing in Europe, he agreed. London was the first port of call, where he gave a recital in the great Albert Hall on June 3, singing three arias and two groups of songs. Under the startling headline of "A Great New Tenor" the *Daily Mail* said, among other things, "He proved himself quite one of the best singers who have turned up since the war. More than any other newcomer among tenors, he recalls Caruso. He is of sturdy build and commands in some measure Caruso's famous effect of intensifying tone to the point of passion without ever 'getting through' his voice."

From London, the next step was across the Channel, for a look at Paris, which he had not seen since he was in France with the A. E. F.—and, by the way, he ran into a number of old comrades who chanced to be visiting Paris at the same time as he. One evening as Mr. and Mrs. Chamlee were sitting in front of the *Café de la Paix* (where all the world goes by, if you only sit still long enough), who should chance along but Arturo Toscanini. Manager Bartik, a long time associate of Toscanini at the Metropolitan, presented the tenor, and the famous conductor recalled having heard him sing in New York three years ago when he was here on his orchestral tour. Another old friend in Paris was Albert Wolff, formerly French conductor of the Metropolitan, now artistic director at the *Opéra Comique*, who immediately

invited Mr. Chamlee to sing some guest performances there, an invitation he was unable to accept at the time owing to his engagements with the Prague Opera.

A BREACH HEALER.

There are two operas at Prague, the Czech National Opera and the German Opera. Manager Bartik incurred the dis-



MARIO CHAMLEE

pleasure of some of his countrymen for having Mr. Chamlee sing at the latter house instead of at the Czech Opera; but as it turned out, the Chamlee appearances were instrumental in helping to lessen to some extent the strong feeling between the two races in Prague. Lured by the reports of his extraordinary success, numerous prominent Czechs, including some members of the National administration, visited the German Opera House for the first time.

Engaged for two performances only, Boheme and Rigoletto, Mr. Chamlee's immediate and sweeping success brought

him an engagement to sing three others—Traviata, Tosca and Lucia—in the latter the prima donna role being sung by Mrs. Chamlee, whose maiden name was Ruth Miller, and who was formerly a member of the Metropolitan Opera Company. Not only did his Prague success bring him engagements there, but after his first two appearances he was called to Vienna Volkoper, where in one week he sang Faust in French, and Boheme and Traviata in Italian, meeting with the same instantaneous and decided success that he had won in Prague. The trip from Vienna to Prague and back was made by automobile, and formed a delightful part of the summer outing—especially, said Mr. Chamlee, the stopover in Pilsen.

RIDING THE CURTAIN.

There was a laughable incident in connection with his appearance in Prague. Coming out time after time to acknowledge the applause, at about the tenth recall he noticed the audience was shouting something at him, but, not understanding their confused cries, had no idea what was the matter until he felt the stage begin to rise beneath his feet. In the German opera house the substantial fire curtain comes up from beneath the stage instead of down from above, so that he discovered himself being hoisted into the air. He stepped down in front of the curtain. Then, realizing that he would be cut off from access to the stage, made a flying leap, clambering over it again as it rose and waving his hand to the audience as he disappeared behind it, much to the hilarious amusement of the whole house.

Leopold Kramer, manager of the German Opera at Prague, pleaded with Mr. Chamlee to stay for further performances, but family affairs compelled him to leave for home. There was, however, tangible proof of his unusual success in the other offers which he received to sing in Europe. From Central Europe there came invitations from the operas at Munich, Marienbad, Carlsbad, and Baden Baden, the four principal summer operas, and he was also asked to sing the Duke in *Rigoletto* at the Berlin Staatsoper, in the gala performance in which Claire Dux and Battistini took part. An offer from Manager Scandiani, of *La Scala*, Milan, to create a role there this winter, also came promptly and showed that Toscanini had not forgotten to watch what Mr. Chamlee did in Europe.

Just before he left Prague the American Ambassador, Louis Einstein, gave a great dinner in honor of Mr. and Mrs. Chamlee, and this was the final celebration of the visit of this Californian Yankee to King Otto's Court, a visit, which, says Mr. Chamlee, will be repeated as often as possible, in view of the kindness shown to him there.

H. O. O.

Reception for Mr. and Mrs. Friedberg

A reception and tea for Mr. and Mrs. Carl Friedberg was held at the Institute of Musical Art last week, at which 400 guests were present. Mr. Friedberg came to this country fifteen months ago to take a place on the Institute faculty and is also giving a series of piano recitals in New York this season.

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Musical Comedy, Drama and Motion Pictures

Owing to the approaching Christmas holidays there is the usual slump in the theatrical world, there being few openings and a number of closings. *Scaramouche*, the very expensive attraction which Charles Wagner, the musical manager, brought to New York, failed to make any great impression as a dramatic production, and after a bare eight weeks it closed.

A rather inferior effort, *The Talking Parrot*, closed suddenly at the Fraze Theater. We use the word "suddenly" advisedly, because after the first showing it was observed that it would have a very short run.

A clever little musical comedy, *Adrienne*, had a creditable run of twenty-nine weeks. It began as a summer attraction and carried straight through the fall.

John Barrymore, with his three special weeks in *Hamlet*, was a tremendous financial success at the Manhattan Opera House.

The most important opening for this week is at the remodeled Hippodrome, which opened on Monday evening with *Keith vaudeville*. The management promises to retain many of the traditions of the old Hippodrome, aided by the cleverest of the Keith vaudeville. Perhaps this is the most interesting event of the pre-holiday week.

This evening Fay Bainter is announced for her initial appearance in *The Other Rose*. This is, of course, tremendously interesting, in view of the fact that Mr. Belasco is responsible for Miss Bainter's new play at the Morosco Theater.

It is indeed good news to know that Walter Hampden has entirely recovered from a broken foot and that performances of *Cyrano de Bergerac* will resume at the National Theater. This show was a phenomenal success, but it had to close for a month owing to the unfortunate accident of the star.

The local papers announce that Adrian da Sylva, tenor, was married last week to Mary Campbell of Elmhurst. Mr. da Sylva is one of the singers at the Riesenfeld theaters.

PONSELLE AND KOUNS SISTERS FOR VAUDEVILLE.

Carmela Ponselle will shortly begin a tour of Keith vaudeville, under the Keith management. She is the sister of Rosa Ponselle, the Metropolitan Opera star, who was heard at the Broadway house for the first time this season on Monday evening.

Sara and Nellie Kouns, after having completed many concert tours in this country and Europe, have accepted a Keith engagement and are singing at the Palace, beginning Monday afternoon of this week.

CURTIS BURNLEY, MIMIC.

At the Times Square Theater, Sunday evening, December 16, Curtis Burnley, character mimic, presented a program of various imitations before a well filled house. One would say that she is at her best in her children's sketches, and while articulating the Southern Negro, such as *The Hack Driver* and *Mammy's Lullaby*, she created a furore. She also distinguished herself in *Daddy and Boy* at 2 A. M., and *The Soldier's Return*, in which she showed her versatility. Her diction in all the numbers is to be commended. The musical settings were effectively rendered by Ena Goodwin, pianist and organist. Miss Burnley will give a series of programs, beginning sometime in January, every Sunday night, under the management of Fulcher and Bohan.

THE CAPITOL.

Last week, *Slave of Desire*, adapted from Honore Balzac's *The Magic Skin*, was shown at this theater, drawing large crowds with its all-star cast. The musical background to the picture featured selections from *Faust* as the introductory number by the Capitol Grand Orchestra, David Mendoza and William Axt conducting. This was rendered with the added attraction of Mlle. Gambarelli and the Capitol Ballet Corps. An interesting and delightful feature was the *Blue Paradise* rendition, with James Parker Coombs, Florence Muhiolland, Mlle. Gambarelli, Douglas Stanbury, Joseph Wetzel, and a large chorus of singers and dancers. Gladys Rice sang the *Song of the Soul* as a prologue, behind the usual gauze curtain, which concluded by melting into the feature picture.

THE RIVOLI.

The *Dangerous Maid*, with Constance Talmadge, was the feature picture at the Rivoli last week. The story deals with the period of 1685, when it was a common occurrence in England—or any other country for that matter—for people to be sentenced to death for minor offences. All the difficulties which Constance Talmadge, as Barbara Winslow, encounters in this picture revolve around the saving of her rebel brother, Rupert. This beautiful young star is as charming as usual, but we have seen her in stories of a lighter vein which we liked better. Conway Tearle is a splendid actor, but in the role of Capt. Miles Prothero he does not seem to impress as much as in some of the previous roles he has enacted.

Much enjoyed was *Pastoral*, a number combining singing and dancing. The costumes were charming, the lighting effects excellent, and the work of the individual participants good. Among those collaborating in this number were Miriam Lax, soprano; Themy Georgi, tenor; Louise Johnson, soprano, and Inga Wank, mezzo-soprano. The orchestra opened the program with the *Forza del Destino* overture, in which there was life, vitality and plenty of color. Another number which aroused enthusiasm was *Polka Sergeant*, danced by Vera Strelskaya and Nicholas Daka, the latter doing some very difficult work with the greatest ease. There were two other numbers on the program—the Rivoli Pictorial, with many news items of interest, and a *Cameo Comedy*, *Film Foolish*.

THE STRAND.

Those who saw Eugene O'Neill's play, *Anna Christie*, must have especially enjoyed *The Strand's* version of it in pictures last week—and those who did not know the story must have thrilled to it equally as much. Thomas Ince worked hard to bring out all the details of this great drama, and he succeeded well.

The week's program opened with *The Miniature Revue*, this starting with an organ solo, *Morning*, by Grieg. Then the curtains parted and revealed Marye Berne, coloratura soprano, feathered like a bird and imprisoned in a huge gilded cage. Estelle Liebling had arranged a bird song especially for her, and with the flute, her voice manipulated

all the trills and runs and coloratura passages in truly bird-like fashion. Her tones were clear and true, and there was lovely quality throughout. The effect was very pleasing.

Next came a piano quartet—four young girls playing on grand pianos. It was more like a vaudeville act but the audience liked it.

The Arbor of Love, as the next scene was called, presented Henri Jockain, tenor, who was very good. The National Male Quartet is always popular, and the dancers had much to offer that pleased the large audience.

As the prologue to the feature picture, the National Male Quartet sang *Blow Ye Winds Heigh-O*, and did it very creditably.

THE RIALTO

It was an unusually varied program which was offered at the Rialto last week, the numbers ranging from the tragic to the humorous. The orchestra (Hugo Riesenfeld and Willy Stahl conductors), gave a good start with Franz Suppe's *The Jolly Robbers*, following which came Riesenfeld's popular *Classical Jazz* and the Rialto Magazine. The tragic element of the program was struck in *Among the Missing*, a motion picture exemplifying the sacrificial spirit shown by the French women during the time of war.

A contrast to this picture was Theodore Roberts in a *Gallery of Living Portraits*, a selection of character studies from his most famous roles. It will be remembered that Mr. Roberts was one of the first prominent actors to devote himself to motion pictures. He is extremely versatile and these studies pictured him in a great variety of roles, the last one being his characterization of the Biblical Moses in *Cecil De Mille's* forthcoming picture, *The Ten Commandments*.

At the performance we attended a selection for harp and cello was substituted for the song programmed for Nora Helms. The feature picture was *Buster Keaton in Our Hospitality*—in fact, there were four Keatons in the picture, the three others being Natalie Talmadge Keaton, Buster Keaton, Jr., and Joseph Keaton. *Our Hospitality* is an entertaining picture, but from the standpoint of genuine comedy it is not up to the standard of some of Buster Keaton's former screen attempts.

MAY JOHNSON.

Addison-Polk Score in Concert

Mabelle Addison, contralto, and Rudolph Polk, violinist, appeared in concert at the Orpheum Theater, Easton, Pa., Tuesday evening, December 11. Marked enthusiasm was displayed on the part of the audience, which was one of representative musicians and music lovers. Miss Addison offered an interesting selection of solos as her share of the program, including the aria, *Di Tanti Palpiti*, by Rossini, and songs by Pesse, Hahn, Valverde, Gretchaninoff and Forsyth. She possesses a colorful contralto voice and she interprets with artistic skill. This was Miss Addison's first appearance in Easton and a hearty welcome awaits her return in recital.

Mr. Polk won the unbounded admiration of his hearers at the very outset. In the Mendelssohn E minor concerto, which he offered first, he revealed his remarkable technic, a smooth, satisfying tone and adequate powers of expression. The first movement had breadth, the second, lyric beauty and the third, brilliancy. He further disclosed his fine art in numbers by Sarasate, Schubert-Wilhelm, Chamindale-Kreisler and others.

Both artists were warmly applauded and responded graciously to encores.

Alexander and Strobridge Back to California

Arthur Alexander, recitalist and formerly conductor of the Rochester Symphony Orchestra, and William E. Strobridge, manager of the Hollywood Bowl, who came east together for a short stay in New York, left last week on their way back to Los Angeles. While here Mr. Alexander gave a song recital at the Briarcliff School, and is singing a number of recitals in Pacific Coast cities during the balance of December and January. Mr. Strobridge is already busy with plans for the next summer symphony concerts at the Hollywood Bowl and has it in mind to find some special attraction with which to extend the Bowl season a few weeks longer than usual.

Farewell Luncheon at Emerson Piano Plant

The employees of the Emerson Piano Company held a farewell luncheon, Friday noon, December 7, in honor of President E. S. Payson and Superintendent J. S. Cole at the factory building, 141 Malden St., Boston. The Emerson Piano Company is to be located in Norwalk, O., January 1, and the luncheon was in the nature of a final get-together before the employees severed their connection with the firm.

Charles Duncan and Milo Curtis entertained with piano solos. The committee in charge of the luncheon consisted of Manuel Flores, John Durham and Edgar Acker.

De Cisneros to Sing Tannhäuser

Eleanora de Cisneros returned to New York last Sunday on the special train which brought the Wagnerian Opera Company artists back from a nine weeks' tour of the principal cities east of Chicago. Mme. de Cisneros' first appearance in New York with this organization will be as Venus in *Tannhäuser* on Tuesday evening, January 1.

Wagner to Conduct Cleveland Orchestra

Jules Daiber informs the *MUSICAL COURIER* that he has engaged the Cleveland Orchestra for a concert in Cleveland, with Siegfried Wagner conducting, on the evening of February 26.

Fritchy in New York

W. A. Fritchy, well known Kansas City manager, is spending the present week in New York on one of his annual trips east on the lookout for attractions for Kansas City next season.

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CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The *Musical Courier* will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the *Musical Courier* so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc.—\$1,000 for chamber composition. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington Ave., New York.

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

The North Shore Festival Association—\$1,000 to composer of the United States for orchestral composition. Competition ends January 1. Carl D. Kinsey, 624 South Michigan Ave., Chicago.

W. A. Clark, Jr., president of the Philharmonic Orchestra of Los Angeles—\$1,000 for the best symphony or symphonic poem for orchestra and \$500 for the best chamber music composition (trio, quartet, quintet, etc.) by a composer of the State of California. Contest ends January 1. Caroline E. Smith, manager of the Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

The American Academy in Rome—(See issue of November 22)—Competition for a Fellowship in musical composition, unmarried men, citizens of the United States. Manuscripts must be filed with Secretary of the Academy by April 1. For application blank and circular of information, apply Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

National Federation of Music Clubs—Competition of compositions to be performed at next biennial. Prizes offered for symphonic poem, cantata for women's voices, instrumental trio, children's chorus, harp solo, anthem, song, and Federation ode. Address Mrs. Edwin B. Garrigues, 1527 Spruce St., Philadelphia, Pa.

Jenny Lind Club of Harrisburg—\$100 J. H. Troup prize for best musical setting, three part women's voices, of Longfellow's poem, *Daybreak*. Open to American citizens. Manuscripts should be sent, under nom de plume, before January 13, to John W. Phillips, director Jenny Lind Club, 403 North Second street, Harrisburg, Pa.

Olympic Games—Unpublished scores, with inspiration drawn from the idea of sport, should be sent to the French Olympic Committee, 30 Rue de Grammont, Paris (2e), France, prepaid, before February 1.

Summer Master School of the Chicago Musical College—Ten free scholarships. Apply for rules and regulations of competition to Chicago Musical College, Chicago, Ill.

Ithaca Conservatory of Music—Four scholarships valued at \$700 each, in violin, piano, voice, and expression. Contest to be held in Ithaca, N. Y., January 21.

Scholarships—two—for American born pianists under age of twenty-one. Lessons will be with a prominent concert pianist and teacher of New York. Applications for hearings should be sent to Dayton Grover, Traveller's Insurance Co., 30 East 42nd street, 10th floor, New York City.

New Jersey Conservatory of Music—Scholarship in the voice department; trial every Tuesday until January 1 by Gemaro Mario Curci, director, Newark, N. J.

DIGRESSIONS

(Continued from page 27)

recognize them himself, there is small likelihood that they can edify the Londoners or New Yorkers of A. D. 2800 or 2900. Perchance, if preserved on fabulously accurate and miraculously emotional recording instruments, those future cosmopolitans may form some idea of what appeals to us today. If so, they may wonder why the music of 1923 was considered so much better than that of 1873 or 1823. Then again they may consider the output of 1943 so much better than that of 1923 that the bickerings and squabbings over the relative merits of the XIX and XX century may seem to them absurd in the extreme. Finally they may regard their own compositions far in advance of all previous achievements; or, the people of that day may be so absorbed in the dreary problems of existence, that they will have no time or inclination to devote to music or any other of the fine arts.

The effort has been made, in giving these evidences of the inevitability of diversity of opinion and variety of taste, to state them as objectively as possible. The expression of individual opinions in an exposition of this kind would be out of place. Indeed the sole purpose of this essay is to induce the reader to do a little thinking for himself. True, Carlyle said there is perhaps one in a thousand who takes the trouble to think. Be this as it may, let those who have patience note the following résumé and draw their own conclusions.

A RÉSUMÉ.

Every epoch has a character of its own. No epoch is ever repeated or duplicated. Each period has a right to its artistic expression and can only be represented by men of genius who are filled with the true spirit of that period. In regard to music we have reason to believe that among future possible developments, following the training of the human ear:

1. Smaller intervals than those of our diatonic scales may be employed.
2. These tones may be combined and the resulting intervals apprehended.
3. The compass of musical instruments may be extended.
4. The smaller intervals combined in novel devices, together with dispersions of tone combinations and distributions throughout the widened range, may result in compositions quite beyond our present grasp.
5. In every field of art each epoch has its growth, flowering and decay.
6. Change of taste and style is inevitable.
7. But—all change is not progress.

(Concluded)

Herman Neuman Active

One of the recent successful engagements of Herman Neuman, the New York accompanist and coach, was an appearance in Washington, D. C., December 3, with Sylvia Lent, violinist, on the Washington Society of Fine Arts Course. Jessie MacBride, one of the leading critics of Washington, D. C., wrote that "Herman Neuman was both gifted and sympathetic as an accompanist." Engagements fulfilled by Mr. Neuman during November included November 11—Armistice Day program of the Canadian Club at Hotel Belmont with Earle Tuckerman, baritone; 13—Carnegie Hall with Pavel Ludikar, bass baritone; 14—recital with Earle Tuckerman at Middletown, N. Y.; 15—recital with Earle Tuckerman at New Rochelle; 16—Soiree Musicale at the Park Avenue residence of Carl E. Hamilton with Enrique Madriguera, Spanish violinist; 28—Eclectic

MUSICAL COURIER

Club, Waldorf-Astoria, with Celia Turrill, the English mezzo-soprano. After Mr. Neuman's appearance in Middletown, N. Y., critics eulogized him as follows:

"A word of praise is due the accompanist, Herman Neuman of New York. His sympathetic playing added greatly to the pleasure of the recital as well as to its artistic merit."—Middletown Times Press.

The excellent work of Mr. Neuman at the piano made a perfect background for the singer.—Middletown Herald.

A number of prominent artists are coaching recital programs with Mr. Neuman.

Louise Stallings Wins Praise of Press

General commendation of Louise Stallings' singing followed her Aeolian Hall, New York, recital of November 25, the Tribune mentioning her "agreeably unshackled program," the Times her "broad richness of tone," the American calling her a "singer of charm," the Herald



LOUISE STALLINGS

speaking of her "taste and intelligence," and the World her "skill in interpretation."

She is entirely an American-taught product, having formerly studied with Mme. Devine, and for three seasons past with Mme. Sapiro, hence these press notices reflect credit on the training of singers in America, as follows:

Miss Stallings sang, as she always does, with taste and intelligence. . . . Her French numbers were well done, and her audience gave every evidence of pleasure in her art.—New York Herald.

At Aeolian Hall, an agreeably unshackled program was sung by Louise Stallings, soprano; opening with Italian numbers by Sgambati, Guarneri and Cimar and two German songs by Joseph Marx . . . and an agreeable clarity and smoothness.—New York Tribune.

Miss Stallings' most commendable assets are a good lower register and a certain skill in interpretation. . . . Her diction is good and her grasp of the song's meaning sure.—New York Evening World.

Her songs included many marked as given "for the first time."

There was great variety in the program, which included numbers in four languages, and the singer added interest to her interpretations by supplementing a word book with spoken translations of the texts. She sang Sgambati's *Serafina* with fine feeling for contrast, flexibility of voice and a broad richness of tone. An audience of good proportions applauded enthusiastically.—New York Times.

Louise Stallings is a singer of charm and a program maker of original . . . possesses intelligence, style and the gift of conveying the meaning of every word to her audience, she devotes these qualities to a program far removed from the beaten path. . . . Before singing her foreign songs she tersely explained them in English, and then interpreted them with pleasing quality and dramatic import. The new *Serafina*, by Sgambati; the tender lullaby, *Caro el mio Bambino*, by Guarneri; the emotional *non più*, by Cimar, for the first time here, and novelties by Howard, Bliss and Grunin set to words by famous poets, were among the outstanding numbers on her attractive list.—New York American.

Quartet for Port Chester Messiah

Jeannette Vreeland, soprano; Nevada Van der Veen, contralto; Reed Miller, tenor, and Fred Patton, baritone, will be the artists to comprise the notable quartet of soloists to sing Handel's *Messiah* at the High School Auditorium, Port Chester, N. Y., on January 8.

Peralta for Spartamburg

Frances Peralta, the popular dramatic soprano of the Metropolitan, has been engaged to sing the role of Leonora in *Il Trovatore* at the annual music festival at Spartamburg, S. C.

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Charlotte Lund in Gala Opera Performance

At Rumford Hall, on Saturday evening, December 15, Charlotte Lund, assisted at the piano by N. Val Peavey, offered a delightful evening's entertainment. The hall was filled with an audience which gave every evidence of its enjoyment. Mme. Lund is well known for her opera recitals, in which she tells the story of the opera and various interesting facts concerning it and presents some of the music from it. On Saturday night it was somewhat in the nature of a gala performance, with eight operas represented. Mme. Lund made many pertinent comments and told just enough of the plot for the hearer to get the setting of the songs rendered. While her talk is instructive, it is far from pedantic; it is freely interspersed with wit and humor, and this, combined with charm of manner and spontaneity and an impromptu manner of speaking, keeps her constantly en rapport with her audience. Mme. Lund also interpreted soprano arias from the various operas in an intelligent, expressive and artistic way. She had the very valuable assistance at the piano of N. Val Peavey, who, besides accompanying Mme. Lund, disclosed a pleasing tenor voice in duets in which he sang with her; he is also a pianist of fine ability, and added interest by playing some piano arrangements of the scores, such as the Liszt concert paraphrase of the quartet from *Rigoletto*. Soprano solos and soprano and tenor duets from the following operas were

heard: L'Amico Fritz, *Tosca*, *Thaïs*, *Rigoletto*, *La Bohème*, *Mefistofele*, *Martha* and *Cavalleria Rusticana*.

On January 5, Mme. Lund and Mr. Peavey will present *Fedora*. Much interest has been attached to these opera recitals and one can easily understand the reason after attending one.

Mildred Langworthy's Pupils Busy

The pupils of Mildred Langworthy are actively engaged these days. Mildred Albright, soprano, is singing at the Trinity Reform Church of Easton, Pa., during the Christmas holidays. Kathryn Van Brunt, mezzo contralto, is soloist at the Redbank, N. J., Episcopal Church, and other talented students of Miss Langworthy are: Brighta Wolfe, who is with the Honey Dew Company; Muriel Shaw, who has been singing at the Congregational Church of Derby, Conn., and Sarah Miller Hartzen, teacher of public school music, of Mercersburg, Pa.

Miss Langworthy is singing at St. Andrew's Methodist Church of New York. She was formerly soloist at the Second Church of Christ, Scientist of New York and Dr. Wise's Free Synagogue.

Nina Gordani to Give Costume Song Recital

On Sunday evening, December 30, at the Punch and Judy Theater, Nina Gordani, soprano, who is specializing in presenting character costume recitals with song, will make her only appearance here this season before sailing for Europe where she is booked for a long tour. This young artist will return to America next season when she will begin, early in October, an extended tour throughout the United States.

Lovell in Fine Voice

Marion Lovell, the talented young coloratura soprano, made a very admirable reappearance recently in the concert field at a concert at Steinway Hall on the same program with Metropolitan Opera artists. Last season Miss Lovell was obliged to cancel a number of her dates owing to illness, but her singing a week ago proved that her beautiful voice has not been impaired by her illness.

Fourth Biltmore Musicale

The fourth Biltmore Musicale will be held in the grand ballroom of the Hotel Biltmore Friday morning, December 21. The artists appearing on this occasion are: Giuseppe De Luca, baritone of the Metropolitan Opera Company; Jean Gerardy, Belgian cellist, and Helen Hobson, soprano.

Salmond and Hutcheson in Sonata Recital

Felix Salmond, cellist, will give a sonata recital with Ernest Hutcheson, pianist, at Aeolian Hall, New York, on Saturday afternoon, December 29.

Samaroff and Spalding in Joint Recital

Olga Samaroff will give Bethlehem, Pa., a Happy New Year in person. On that day, Mme. Samaroff will appear there in joint recital with Albert Spalding.

WHERE THEY ARE TO BE

From December 20 to January 3

Arendt, Else Harthan:
Oak Park, Ill., Dec. 30.

Baer, Frederie:
Worcester, Mass., Dec. 27.

Burmeister, Anna:
Dubuque, Ia., Dec. 28.

Dux, Claire:
Chicago, Ill., Dec. 25-27.

Lancaster, Pa., Jan. 3.

Finneghan, John:
Norwalk, Conn., Dec. 28.

Fitzgerald Quartet:
Roselle, N. J., Dec. 27.

York, Pa., Jan. 3.

Garrison, Mabel:
Jacksonville, Fla., Dec. 28.

Gardhardt, Elena:
Berkeley, Cal., Dec. 20.

Oakland, Cal., Dec. 21.

Greene, Walter:
Detroit, Mich., Dec. 27-28.

Heifetz, Jascha:
Detroit, Mich., Jan. 3.

Hempel, Frieda:
New Haven, Conn., Dec. 20.

Hofmann, Josef:
Philadelphia, Pa., Dec. 28-29.

House, Judson:
Worcester, Mass., Dec. 27.

Jess, Grace Wood:
Saginaw, Mich., Jan. 1.

Kerne, Grace:
Pittsburgh, Pa., Dec. 28.

Kremer, Iss:
Baltimore, Md., Jan. 3.

Land, Harold:
Richmond, N. Y., Dec. 23.

Leblanc, Georgette:
Montreal, Canada, Dec. 30.

Lennox, Elizabeth:
Worcester, Mass., Dec. 27.

Levitzki, Mischa:
Havana, Cuba, Jan. 2-3.

Maier, Guy:
Auburn, N. Y., Jan. 2.

Mandé, Juan:
Portland, Me., Jan. 3.

Marshall, Olive:
Worcester, Mass., Dec. 27.

Mellish, Mary:
Norwalk, Conn., Dec. 28.

Middleton, Arthur:
Chicago, Ill., Dec. 28.

Moiseiwitsch, Benno:
London, England, Jan. 3.

Munz, Mieczyslaw:
Kansas City, Mo., Dec. 23.

New York String Quartet:
Buffalo, N. Y., Dec. 29.

Ponti, Tito:
Portland, Me., Dec. 20.

Vreeland, Jeannette:
Brooklyn, N. Y., Dec. 22.

Nikisch, Mitja:
Syracuse, N. Y., Jan. 2.

Onegin, Sigrid:
Concord, N. H., Jan. 3.

Patton, Fred:
East Orange, N. J., Dec. 20.

Brooklyn, N. Y., Dec. 22.

St. Manchester, Conn., Dec. 23.

Philadelphia, Pa., Dec. 26.

Norwalk, Conn., Dec. 28.

Jersey City, N. J., Dec. 30.

Holyoke, Mass., Jan. 2.

Pattison, Lee:
Auburn, N. Y., Jan. 2.

Rodgers, Ruth:
Detroit, Mich., Dec. 27-28.

Roma, Lise:
Boulder, Col., Jan. 3.

San Carlo Opera Company:
Detroit, Mich., Dec. 20-22.

Helena, Mont., Dec. 25.

Butte, Mont., Dec. 26.

Spokane, Wash., Dec. 27-29.

Vancouver, B. C., Dec. 31-Jan. 1.

Victoria, B. C., Jan. 2-3.

Shawn, Ted:
Dayton, O., Dec. 25.

Cincinnati, O., Dec. 26.

Indianapolis, Ind., Dec. 27.

Bloomington, Ill., Dec. 28.

Milwaukee, Wis., Dec. 29.

Galesburg, Ill., Dec. 31.

Quincy, Ill., Jan. 1.

Hannibal, Mo., Jan. 2.

St. Joseph, Mo., Jan. 3.

Sousa's Band:
Moscow, Id., Dec. 20.

(Matinee)

Pullman, Wash., Dec. 20.

(Night)

Spokane, Wash., Dec. 21.

Seattle, Wash., Dec. 26-27.

Port Angeles, Wash., Dec. 28.

Victoria, B. C., Dec. 29.

Vancouver, B. C., Dec. 30.

Tacoma, Wash., Dec. 31.

Portland, Ore., Jan. 1-2.

St. Denis, Ruth:
Dayton, O., Dec. 25.

Cincinnati, O., Dec. 26.

Indianapolis, Ind., Dec. 27.

Bloomington, Ill., Dec. 28.

Milwaukee, Wis., Dec. 29.

Galesburg, Ill., Dec. 31.

Quincy, Ill., Jan. 1.

Hannibal, Mo., Jan. 2.

St. Joseph, Mo., Jan. 3.

Varady, Rozsi:
Portland, Me., Dec. 20.

Vreeland, Jeannette:
Brooklyn, N. Y., Dec. 22.

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